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FORSTMANN
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VOGUE ADVANCE NEWS
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FOR RETAILERS APRIL 1

Simplicity — Keynote of Mid-Spring

FROM FIRST WARM DAYS, Juniors are leaders in the back-to-the-sun movement. Bare minimum dresses which invite the maximum in sun and comfort are temperature lowering stand-bys. Lines are simple. Variation and colour contrast are emphasized in details. Bare midriffs, bare backs, cap sleeves, low necks are fashion points in sun wear.

Show bare-back dresses in Junior Miss sizes as all-day-long apparel. Many have the briefest of bolero jackets. Point out these for wear in town or for late afternoon. Vogue says, "Backless fashion—bare excuse for a dress" and shows four pages (110-113) of bare-back dresses for Juniors.

Build your displays around an "Open to the season—open to the sun" idea, putting emphasis on the way these fashions show an even tan to best advantage. Don't forget to point out the washable quality of sun-back dresses—insurance for a long and happy life.

VOGUE SAYS, "New cottons for summer cut a fine flourish of formality, can be as important as the evening is." Show long, crisp cotton evening dresses for long summer evenings, playing up the 1944 motifs, halter necks, short cap sleeves. (See page 76.) The very bare-shoulder look is good—good for jewels or good in toto. Stress the innate simplicity of cotton evening dresses by showing the simplest of accessories with them. Stripes are right; equally so, prints and checks.

Gingham, a charming coupling of naïveté and sophistication, is a key piece for evening in designers' spring collections. Fashion note: gingham and sequins for the most formal occasion. Show long checked gingham dresses (pictured on pages 72, 73) for all age groups, dressing them up or down for any evening's wear. Point out the practical angle of washability as well as their high fashion value.

In addition to cool cottons for spring and summer, Vogue shows a dinner tunic on page 108 for evenings out or at home. Display tunics with long skirts slim as a brush stroke or with dinner-pajamas. Your salespeople should single out such costumes for their seasonless wearability.

VOGUE SAYS, "Box coats—a long story made short—versatile enough to top a print or halve a suit—signature of spring, 1944." "Clear-cut as a carpenter's square," they hang a bare 25″ from the shoulder or just clear the hip-bone. The abbreviated box coat, meticulously tailored, lends itself to colour and combination. Vogue pictures on pages 70, 71, 74, 102, and 103, short coats that boast simplicity of detail for constant combining yet retain their well-defined silhouette. Show them over an informal town dress, a suit, a long evening dress—made to "top anything in your wardrobe." Play up the way they can change a costume colour scheme. Single them out, the coats that begin the best-thought-out wardrobes.

KEYED TO MODERN LIVING, the 1944 three-piece suit with its short, boxy topcoat is a 'round the calendar proposition in every smart woman's wardrobe. Such a suit retains the fashion silhouette with its sliver-slim skirt and top fullness. Long a favorite, its many variations and uses keep it high in the fashion picture. Show several of these classics as new because of their abbreviation. Or help your customers to select a suit and short topcoat which will team together or stand out separately.

Mid-Spring Fashion Points for Selling

These Four Quotations on Cards Without Cost

Write Vogue Merchandising Service, 420 Lexington Avenue, N. Y. 17

VOGUE SAYS:

"Bolero jackets—clear-cut as a carpenter's square."

VOGUE SAYS:

"Wear a bare-armed shift dress for sunny days."

VOGUE SAYS:

"Short box coat—flare for fashion."

VOGUE SAYS:

"Your spring dress—a shaft of colour."

These Quotations For Your Own Use

Put them on your own cards and use them in your advertising

COATS AND SUITS

Vogue says:
"Put a grey flannel top-coat over a bright yellow waistcoat."

Vogue says:
"Combine beige with grey."

Vogue says:
"Pink camel's hair for a brief reefer."

Vogue says:
"A bolero suit cuts a fine line."

Vogue says:
"A short box coat tops anything in your wardrobe."

Vogue says:
"Box jackets—over daytime and evening clothes."

Vogue says:
"Sawed-off suit-jackets button low."

Vogue says:
"Box coats—a long story made short."

Vogue says:
"Short coats counterbalance sliver-slim skirts."

Vogue says:
"Adopt a day-into-evening mandarin coat."

Vogue says:
"Abbreviated blazer—versatile enough to top a print or halve a suit."

Vogue says:
"Signature of spring 1944—crisp, sure, short coats."

DAYTIME DRESSES

Vogue says:
"Ten out of ten women want a little black dress."

Vogue says:
"A little black dress leads the best-rounded life."

Vogue says:
"A black dress has the longest open season."

Vogue says:
"A bare-back dress—open for summer."

Vogue says:
"Backless fashion—bare excuse for a dress."

Vogue says:
"Bare-back dress—briefed to a comfortable minimum."

Vogue says:
"Shoulder line in spring dresses—lifted slightly, but not exaggerated."

Vogue says:
"Fawn—the colour for both day and evening."

Vogue says:
"Linen is news for any hour."

Vogue says:
"Thin wool coat-dresses—calm, assured."

EVENING DRESSES

Vogue says:
"New dinner dresses—hobble-tight, draped-and-slit."

Vogue says:
"Evening dresses show new back drapery."

Vogue says:
"Evening gala—long gingham dress for summer."

Vogue says:
"Cotton evening dresses—important as the evening is."

Vogue says:
"Cotton for evening cuts a fine flourish of formality."

Vogue says:
"Bare-shouldered gingham dress—right for jewels."

Vogue says:
"Long dresses for evening—straight as a measuring rod."

Vogue says:
"Crisp plaid gingham for a short dinner-suit."

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
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APRIL 1, 1944

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The best shoes you can buy are the best buy!

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Fan-vamp Anklet Sandal
Glistening black patent, $22.95
Black, brown, blue, white suede, $22.95
Red, green lizard, $27.95

Wing-bow Sandal
Black patent or brown or black suede.
Black, brown, blue, wine calfskin, $19.95.
Red, green lizard, $27.95

Handkerchief Point Pump
Black, blue, russet calfskin prettied with punchwork, $16.95

When ordering by mail please be sure to enclose Shoe Ration Coupon

Surplice Sandal
Black patent. Black, blue, russet calfskin.
Black, blue, brown, white suede, $19.95

Fireworks-bow Sandal
Black, brown, blue suede, $19.95

ON THE PLAZA • NEW YORK 19
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Triangle-bow Pump
Black, blue, brown, wine lizard, $24.95

All-American Classic
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Poker-Chips Pump
Black patent or black, brown, blue calfskin, $19.95

American Rose D'Orsay Pump
Black patent with black suede rose.
Black, brown, blue, white suede with matching rose. In bronze kid, too, $22.95

Startling
BY EISENBERG
COLOGNE SACHET
Excitement
CONTENTS 1 OZ.
Stirring
PERFUME STICK
BY EISENBERG
Eisenberg Originals
IN COSMETICS
Cologne, Perfume Stick and Cologne Sachet.
In three captivating fragrances—Stirring, Startling, Excitement.
EISENBERG & SONS • Dressmakers • Jewelers • Perfumers • 222 West North Bank Drive, Chicago

Our flip little Young-Timers Miss is now in print!

Bianchini lifted her out of our ads, transplanted her on fiberset-rayon, created a print that fairly sparkles. And Capri, appreciative of the original idea, designed dresses worthy of it.

As for the vital statistics: five color schemes—

navy, black, pink, light blue, white grounds . . . sizes 10 to 18 . . . your choice, 39.95.

Young-Timers

Fourth Floor

Henri Bendel

10 WEST 57

NEW YORK 19 NY

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There could be only one fabric lovely enough for the lines of our new open sleeve sports dress— that's right—**pure silk shantung!** Lord & Taylor

Fromm pedigreed "Bright-with-Silver" Fox jacket. Blossom fresh for Spring . . . basic theme for four-season versatility. Identified by the Fromm blue ribbon and pedigree medallion . . . at fine fur stores.

style illustrated number 1250

FROMM BROTHERS, INC., 275 SEVENTH AVENUE, NEW YORK 1, N. Y.

Saks' talented
Mabel Julianelli discussing
a new idea in shoe design
with the director of
our famous shoe salon.
Saks Fifth Avenue
New York · Chicago · Beverly Hills · Detroit

Grey Gadabouts . . . ETTA GAYNES suggests this tireless pair to escort you smartly on gay Springtime rounds. The cardigan suit . . . sylph-slim and trimly tailored . . . the short topper . . . wonderful over this or any other suit. Both in "SILVERTONE," an imported 100% virgin wool by MIRON WOOLENS. In grey only. Quality rayon lined with EARL-GLO. Sizes 9 to 17 or 10 to 16. Each about $40.00. Matching hat and bag by REGO.

At fine stores everywhere, or write: GAYNES, INC., 500 Seventh Ave., New York 18, N. Y.

Thrilling Fragrance
Evening in Paris
BOURJOIS
NEW YORK
NET 0.60 FL. OZ.
Mais Oui
BOURJOIS
Courage
Evening in Paris . . . . $1.25 to $10.00
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Courage . . $1.00 to $6.50 (prices plus tax)
BOURJOIS NEW YORK, Distributor

MRS. MINIVER ROSE
HOTHOUSE ROSE
ROSY FUTURE
BRIGHT FORECAST
(a rose by another name!)

It's a Tournament of Roses* this Spring by

Revlon

For this Spring's disarming Rosy Look . . . four cherished high-fashion make-up shades, each endowed with that imperishable Revlon beauty, and that famous Revlon cling. Designed to give you an adorably tender look, rosy and young as Spring itself . . . Nail enamel and matching lipstick in all four shades. Face powder in Mrs. Miniver Rose and Rosy Future, in all four shades.

*trade mark

Copr. 1944 Revlon Prod. Corp.

Not apart—but a part of
the clothes of today and tomorrow,
the service and saving of these times

keyed to your wartime costume
HANSEN GLOVES
NEW YORK • MILWAUKEE • CHICAGO

Clean of line from neck to hem, your Sunningdale cardigan suit of saddle-colored linen, prepared to resist creasing. Designed with Sunningdale Shop's talent for the easy, uncluttered fashions you want these hurried days—the same talent you find in its famous tweeds and gabardines. Sunningdale is one of the famous fashion shops on our Sixth Floor.

Marshall Field & Company

CHICAGO

Menace

WHEN ONE IS MINDFUL OF HER MOST DRAMATIC PERFECTION

ONE OF TWO GREAT PERFUMES

BY

Hartnell

Adele Simpson

designs her cool camisole suit for the Southland. Camisole and jacket in checked gingham, skirt in rayon shantung. $39.95

Sailor by G. Howard Hodge

Rich's
ATLANTA

Capri Original

WILLIAM LIND CO. PIQUÉ

Clothes of Distinction at leading stores throughout the country

By your lips they shall know you.

RAWLINGS

You may veil your face . . . here it's done with a hat — yes, a hat (*John-Frederics*) still your lips alone can steal the show . . . if they wear a spectacular CHEN YU "original"! . . . Oh! how exquisitely different from lipstick shades you have known are CHEN YU's "Golden Mauve," "Powder Blue Fuschia," "Exotic Pink," "Flame Swept Red," "Dragon's Blood Ruby" and "Black Rose." Each $1.00 (tax extra) in a clever automatic case.

lipstick **CHEN YU**

made in U. S. A.

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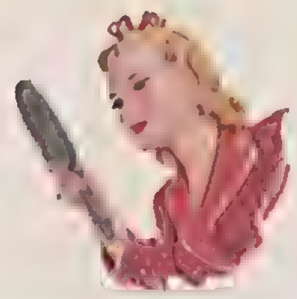
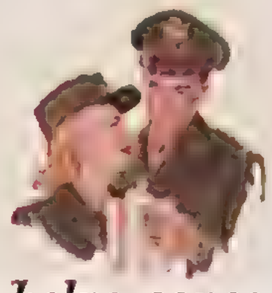
Allure . . . in just a few seconds with this modern make-up



★ *It creates a lovely new complexion*



★ *It helps conceal tiny complexion faults*

★ *It stays on for hours without re-powdering*

Here's flattery for your beauty...try this modern make-up and see how it creates a lovely new complexion, helps conceal tiny complexion faults and stays on for hours without re-powdering. Originated for Technicolor pictures by *Max Factor Hollywood*, Pan-Cake Make-Up has become the new make-up fashion with millions of girls and women.

LARAINE DAY
in C. B. DeMILLE'S
"THE STORY OF DR. WASSELL"
A PARAMOUNT PICTURE

Pan-Cake* Make-Up

*Pan-Cake... Trade Mark Reg. U.S. Pat. Off.

ORIGINATED BY MAX FACTOR HOLLYWOOD

BUY THAT EXTRA WAR BOND

High-spirited fashion—the new short bright coats, belted with dash, treated with detail to flatter throat and shoulders, splashing color over suits and dresses—built of JUILLIARD pure wool, because *that* name assures you of distinction in quality and style.

A. D. Juilliard & Co., Inc.

40 West 40th Street

New York 18, N. Y.

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A. D. J. Co., Inc.

Juilliard

100% VIRGIN WOOL

FINE FABRICS ARE THE FOUNDATION OF FASHION

heartbeat*

WHEN HEARTS ARE HIGH

ONE SIZE ONLY
THREE-FIFTY THE OUNCE

LEIGH
AMERICAN PERFUMERS • EST. 1890
A Division of Shulton, Inc.

Other Dramatic **LEIGH** *Perfumes;* **RISQUE** • *For The Daring* **DULCINEA** • *For True Love's Sake* **POETIC DREAM** • *For Sheer Enchantment*

PRESENTING THE AMERICAN ERA IN FINE PERFUME AT AN AMERICAN PRICE

*Reg. U.S. Pat. Off.

"...bring him back!

"There's his furlough picture, with the sergeant's stripes, laughing 'Chin up, sweet!'...and I *do*, daytimes.

"There's his French day-by-day calendar, still set at the day he left it, the day that time stopped for me.

"Downstairs, in our forever-and-ever wedding silver, there are two spoons tied with a bit of silk. We drank our last breakfast coffee with them, remember?...and clinked them *to our first cup after it's over!*

"O You, Whoever you are above the stars, take care of him wherever he is, and bring him back to me...to our home and our yellow-heads playing in the sun... *bring him back...bring him back...*"

To at least four generations of American brides, Gorham Sterling has been the symbol of a sterling marriage. When Queen Victoria was crowned, Jabez Gorham's spoons were famous. By the time of the Philadelphia Centennial, John Gorham had the largest sterling silver business in the world...still true...and Gorham Sterling was the classic gift to every bride of good family.

113 years of unbroken master-craftsmanship have put millions of dollars' worth of Gorham Sterling on the tables of the finest homes in America. Remember, you have our word that you can match-and-add when we return to making our famous flatware full-time. Your jeweler will tell you, "You can't do better than Gorham."

GORHAM *Sterling*

PROVIDENCE 7, RHODE ISLAND

America's Leading Silversmiths Since 1831

Below, left to right: ENGLISH GADROON, FAIRFAX, CHANTILLY, LYRIC, GREENBRIER, KING EDWARD, SOVEREIGN, OLD FRENCH, BUTTERCUP, NOCTURNE, STRASBOURG

Every woman, these days, strives for that sleek, "poured in" look. And she succeeds only to the extent that her underwear fits snugly and smoothly beneath her clothes. Which is one reason why undies of *Spun-lo are so very much in demand.

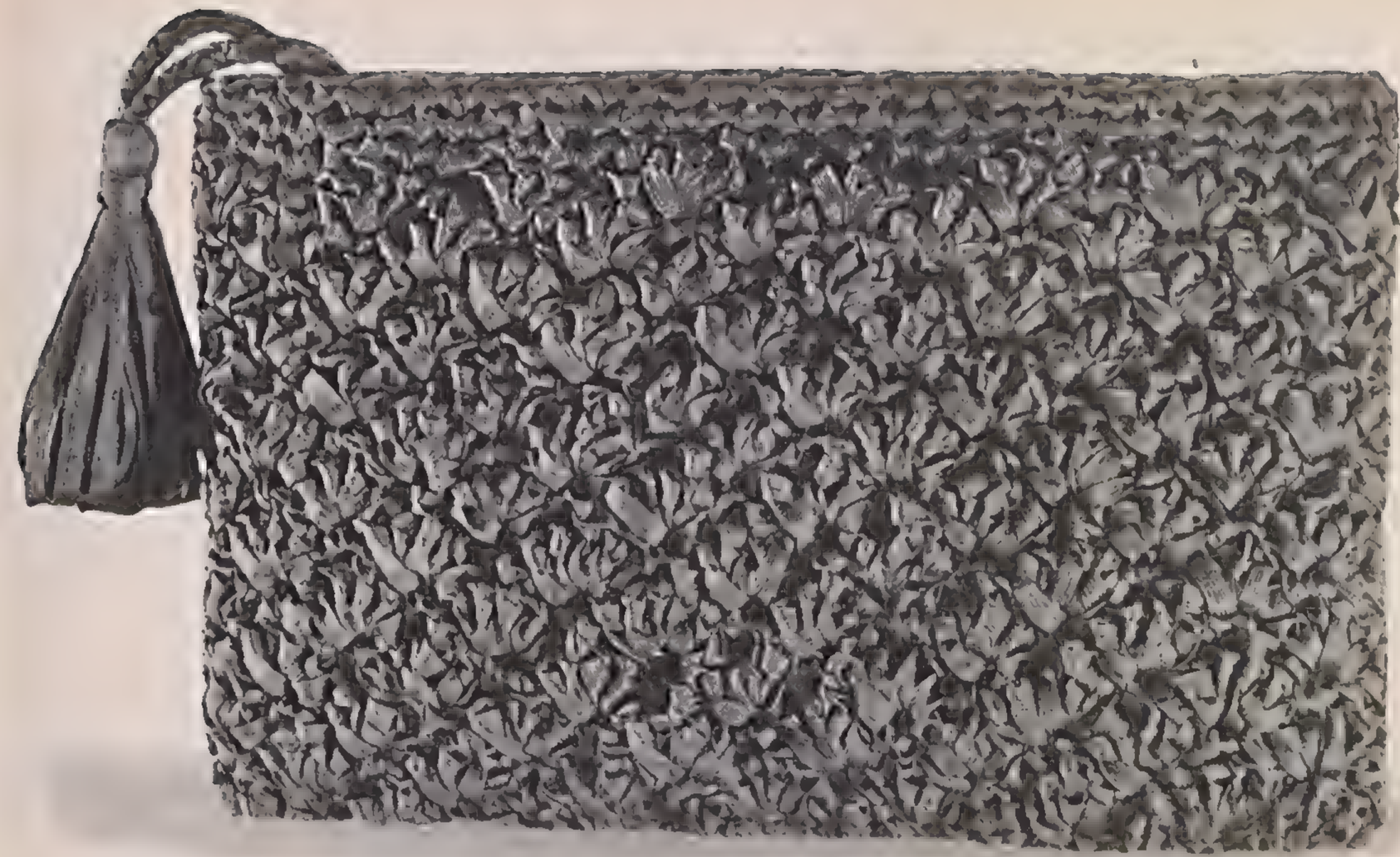
They never bunch or wrinkle, sag or stretch because *Spun-lo cloth was created to have just the right resiliency to permit a garment to stretch smoothly with the body, and return to normal without getting out-of-shape. *Spun-lo cloth holds its shape and size after long, long wear and many washings—washings that are as simple to perform as laundering a handkerchief—or even simpler, for *Spun-lo requires no ironing at all.

Look for the *Spun-lo label next time you buy.

UNDERWEAR IS AN ESSENTIAL CIVILIAN COMMODITY—IT MUST BE GOOD

CLEVELAND, OHIO • *New York Office, 500 Fifth Avenue*

*Reg. U. S. Pat. Off.



Straight lines in a tasseled zipper bag. About $25.00

Josef

of GOLD SEAL IMPORTERS, INC.

Ribboné . . . Josef's new hand-crocheted rayon ribbon. In a full series of exquisite bags for Spring and Summer, superb accessory for your suits or prints. Black, navy, brown, red, green and purple.

Sold at leading stores

Soft center folds in a drawstring bag. About $35.00

Buy More War Bonds

*Trademark

NOT TOO MUCH OF A GOOD THING

There will not be enough *Belle-Sharmeers* (need we tell you) to go around. But what there are (you can count on it) will be peacetime fit. Made to fit the width as well as the length of your legs — just as *Belle-Sharmeer* has always done it. And what leg-difference this makes in rayons! There's a *Belle-Sharmeer* leg-size for you . . . to make your legs look lovelier. Consult your *Belle-Sharmeer* saleswoman, she'll consult her *Belle-Sharmeer* leg-size chart. It never fails!

BREV *for small legs* · **MODITE** *for middlin' legs* · **DUCHESS** *for tall, full legs*

THEIR FATE IS IN YOUR HANDS

Please don't take chances! Anything less than 36 hours drying-time-out is inviting trouble with rayon stockings. And you wouldn't want to do that to your beautiful *Belle-Sharmeers*. Remember to suit the weight to the occasion — service-sheers for heavy going, semi-sheers for town and afternoons, and your *Belle-Sharmeer* sheers only for special doings. Care for your *Belle-Sharmeers*, they'll wear for you.

BELLE-SHARMEER

STOCKINGS

. . . in all leg sizes

Belle-Sharmeer Division, Wayne Knitting Mills, Fort Wayne, Indiana

Buy War Bonds - ALL YOU CAN!

Wear them — wash them any way you please.
Cottons and rayons by Everfast* in ready-to-wear
or by the yard have this powerful guarantee:
"If for any reason they fade, your money will be refunded."
Insist on the label in the garment or the name on the end board
when buying by the yard.

EVERFAST

Illustrated: Windowpane and Neapolitan Ice-Cream Gingham by Everfast in dresses for "Teen-Agers." Look for them at leading stores.

*Reg. U. S. Pat. Off.

Newest Stars in the Fashion Firmament

That heavenly constellation is sparkling with the exquisite Textrons of Today. Cloud-soft lingerie . . . Textron Originals delicately detailed or drifting in lace. A rainbow of Textron fabrics ready for your needle. Lush-plush Textron "Showers" to glamorize your bath. Ruffled Textron luxury to frame your windows. All in finest rayon. Created with the same skill that has been turning out fabulous fabric-necessities of war . . . the filmy parachute, the feather-weight, waterproof mountain tent and jungle hammock. Look for the beautiful new Textron stars of today at famous stores in leading cities — right now.

TEXTRON, INC., Empire State Building, Fifth Avenue, New York.

TEXTRON

BUY A BOND AT YOUR FAVORITE STORE AND AUTOGRAPH A TEXTRON BOMB LABEL HEADED FOR HITLER OR HIROHITO

TABU'S heady sweetness is unquestionably

the most distracting scent ever created. Not without

good reason is TABU called

"the forbidden perfume" by Dana

Pleasing Foot-Notes for Spring and Summer—

Thrillingly smart
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shoes that add joy to your busy days.

Natural Bridge Shoes

The Juneau

The Tamale

The Belle

The Topeka

The Vis

$5 To $6

Denver West — Slightly Higher

Write for name of nearest dealer

Natural Bridge of Virginia

The More Women at War—The Sooner We'll Win

NATURAL BRIDGE SHOEMAKERS — *Division of Craddock-Terry Shoe Corporation, Lynchburg, Virginia*

Easter bells ring sweet across the troubled face of the earth . . . pealing triumphant chords to swell each heart with new faith in the good things that impart loveliness to living. As the music of the bells sounds forth spiritual Victory, may you discover anew the abiding peace and hope, echoing from the simple, everlasting glory of Easter. *** Kickernick continues to impart to lingerie a fresh, new loveliness so that you may enjoy the lasting quality of enduring, simple beauty enhanced by Kickernick's perfection in Fit . . .

. . . in Fashion . . . and in Fabric.

Panties · Slips · Bandeaux · Gowns · Pajamas

Winget Kickernick Company · Minneapolis · New York · Chicago

Illustrated: Cupid and Rose. Twinette Petti-skirt about $30. Teddy shirt about $22

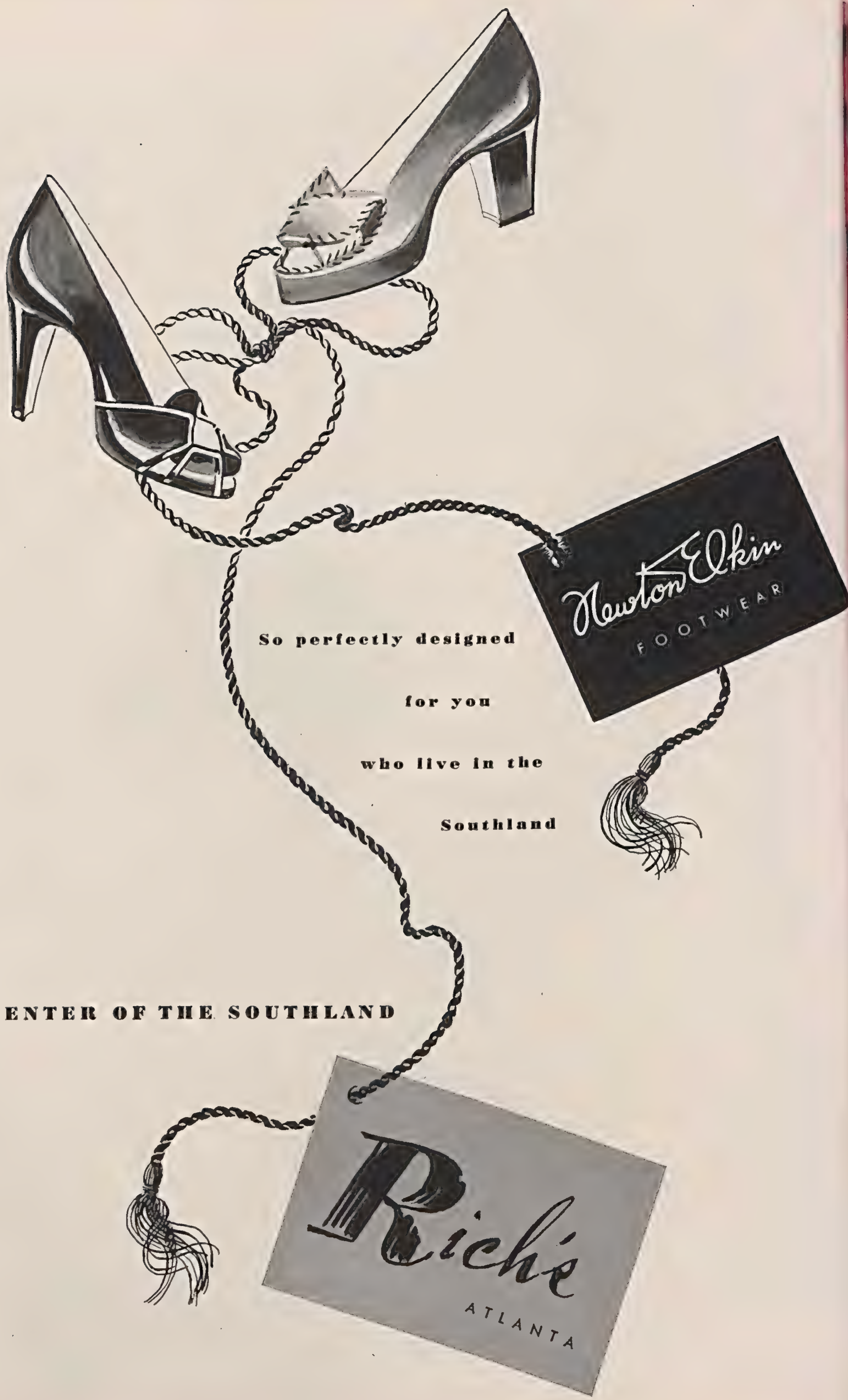
Invention, style and design protected #40997, 40998.

*Trademark

JOFFÉ

SHE CARRIES FASHION IN HER HAND WHOSE BAG IS BY

Pichel


Newton Elkin
FOOTWEAR
So perfectly designed
for you
who live in the
Southland
FASHION CENTER OF THE SOUTHLAND
Rich's
ATLANTA

chalk stripe flannel to wear with pride everywhere, every season...another wonderful Rosenblum classic, expertly man-tailored with the marvelous Rosenblum mannerisms ...young shoulders, easy lines, hand-picked edges, perfect details, Duchess acetate rayon quality lining. The flannel is fine quality 100% virgin wool, loomed for long wear...the colors are stunning California-inspired muted beige, blue, grey...29.95...at fine stores.

ROSENBLUM

LOS ANGELES · CALIFORNIA

MADE OF A BUR-MIL QUALITY RAYON FABRIC

Wherever you go . . . whatever you do, you need a Corette Original!

Illustrated slip achieves flawless fit with bias top, straight-cut skirt. About $3

CREATED BY CUSTOM UNDERGARMENT CORPORATION, 148 MADISON AVENUE, NEW YORK

Dorothy Gray

Lipsticks

In metal* cases again! Those lovely metal cases that work so efficiently! You can now find them again, at important cosmetic counters . . . As always, Dorothy Gray Lipstick itself is creamy-smooth . . . indelible as can be. In smart shades . . . $1 each, plus tax.

*Officially released for this use because the metal isn't suitable for war needs.

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DOROTHY GRAY • AMERICAN DESIGN OF BEAUTY • 683 FIFTH AVENUE, NEW YORK 22, N. Y.

GIFT OF THE GAY NINETIES

MOVIES for pleasant hours . . . LIGHT WHISKEY for pleasant taste

86.8 Proof • 65% Grain Neutral Spirits

Sousa marches and mellow melodramas set the pace of pleasure in that dashing decade. It was in that era of robust enjoyment that two steps to better living were introduced to America—movies and the good taste of light whiskey. Produced originally as the guest whiskey of the landed gentry, Kinsey is now a national favorite. With the same smooth good taste, too, for Mr. J. G. Kinsey still supervises the blending. Kinsey Distilling Corporation, Linfield, Pa.

HASTEN VICTORY . . . BUY MORE WAR BONDS

KINSEY *Blended Whiskey*

ENJOY THIS DISTINGUISHED WHISKEY, SIR . . . NOW AS IN 1892

There's a new label in Tennessee setting the pace in the Southland—it's—
Harveys
NASHVILLE
A Carolyn* dress destined to be your summer perennial.. Spun linen. Sizes 12 to 20. $16.95
Hat by Lecie
*Reg. U.S. Pat. Off.

Softer Smoother Skin

with Barbara Gould Cleansing Cream

Radiantly cleanses . . . soothes and softens. Your dry skin loves the rich oils which so gently and thoroughly remove stubborn dirt and grime . . . leaving behind a softer, smoother, fresher beauty.

For Dry or Normal Skin
Barbara Gould Special
Cleansing Cream $1.00, $2.00, $3.50

For Oily Skin
Barbara Gould Cream Pompon
$1.00, $2.00, $3.50 *(all prices plus tax)*

Barbara Gould

NEW YORK

FOUNDATION OF FASHION . . . *fabric by Skinner*

Your Francette Foundation today gives you better and more lasting fit than ever before. This is because it's fashioned of Skinner's rayon satin, the shimmering new fabric of super-strength and beauty. Here's another instance where the loveliest wearables come to you in Skinner's Fabrics—famous for almost a century of leadership.

William Skinner & Sons, New York 3. Est. 1848.

SCHOOL & CAMP DIRECTORY

For advice write to Vogue's School Bureau

BOYS' & GIRLS' CAMPS

CATHOLIC CAMPS

Our Lady of Lourdes, Girls 6-18. Acadia, Boys 6-17. Catskill Mts. Mile apart. 37th Season. All sports, riding, arts, crafts. Experienced staffs. Doctor, nurses. Tuition $250. Catalog. EDgecombe 4-5840. 474 W. 142 St., NYC. REV. JOHN H. MAHONEY, D.D.

INDIAN ACRES—FOREST ACRES

Separate camps for boys and girls, also Career Colony. White Mts., Freyeburg, Maine. Riding featured. Rockwood Park fully accredited College Prep. under same direction. DR. & MRS. A. KRASKER, ROCKWOOD PARK SCHOOL, JAMAICA PLAIN, BOSTON.

BOYS' CAMPS

AWOSTING

Bantam Lake, Conn. Offers Boys 6-15 wide range of activities: camp craft and work program, sailing, riflery. Cabins. Selected group; special care for small boys. 45th yr. 3 hrs. from N. Y. Booklet. WM. FABER DAVIS, BOX 4, HILL SCHOOL, POTTSTOWN, PA.

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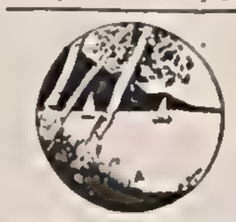

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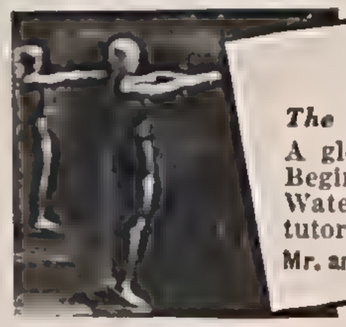

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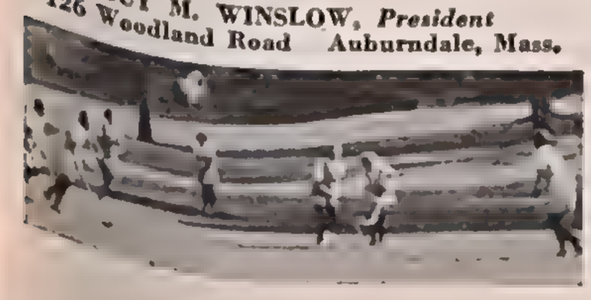

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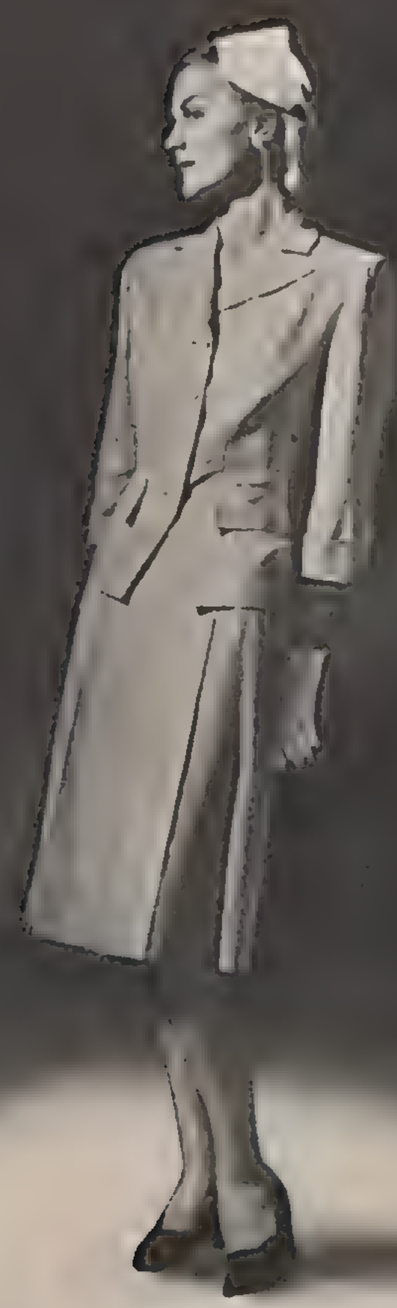

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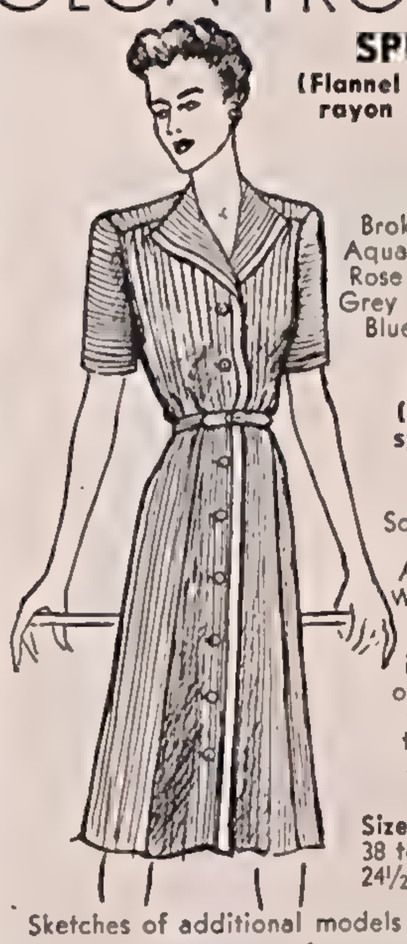

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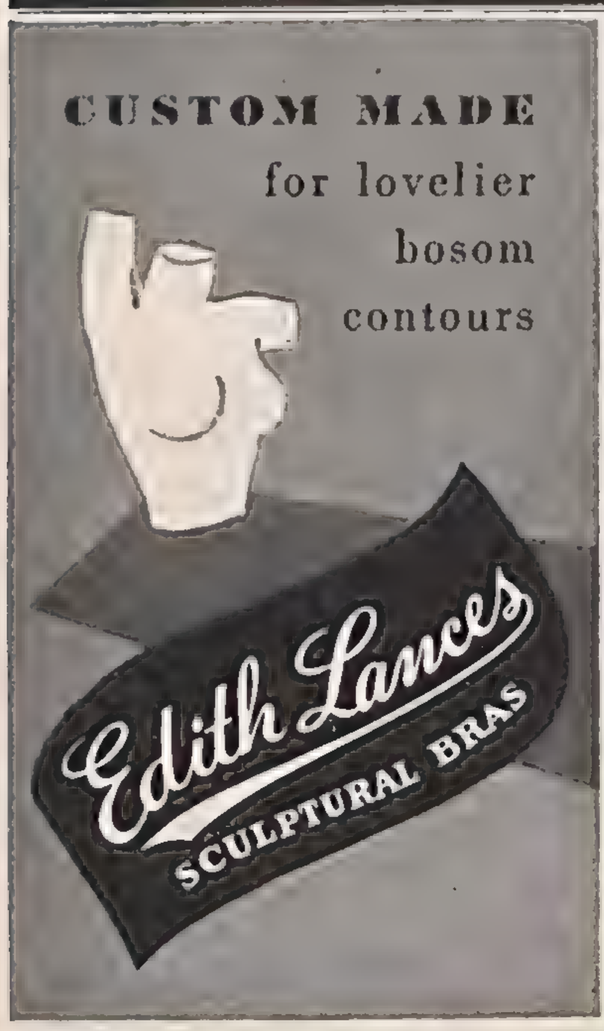

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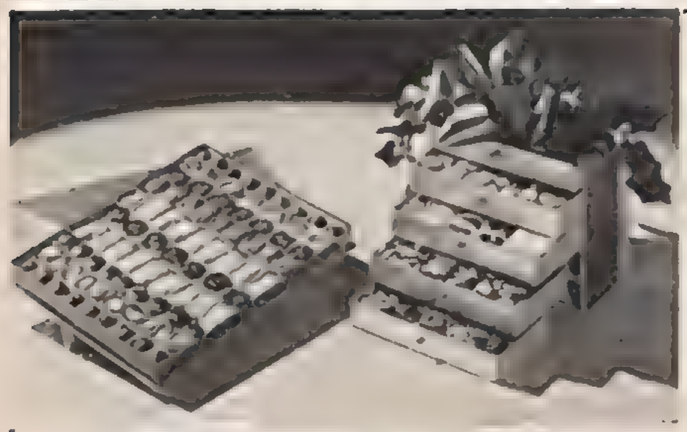

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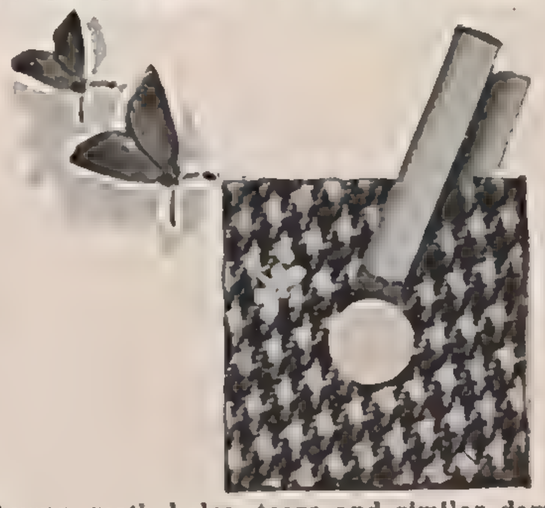

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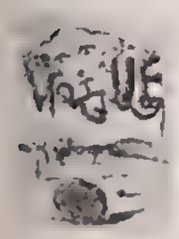

ON THE COVER—This is perhaps Salvador Dali's most benign painting, to date. Even to his world of infinite emptiness, battle, and long farewells, spring comes as usual...blessed with birds and bees, trees in leaf, and full-blown rose bouquets

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THERE ARE TWO VOGUES: AMERICAN and BRITISH
(French Vogue is temporarily suspended)

EDNA WOOLMAN CHASE
Editor-in-Chief of the two Vogues

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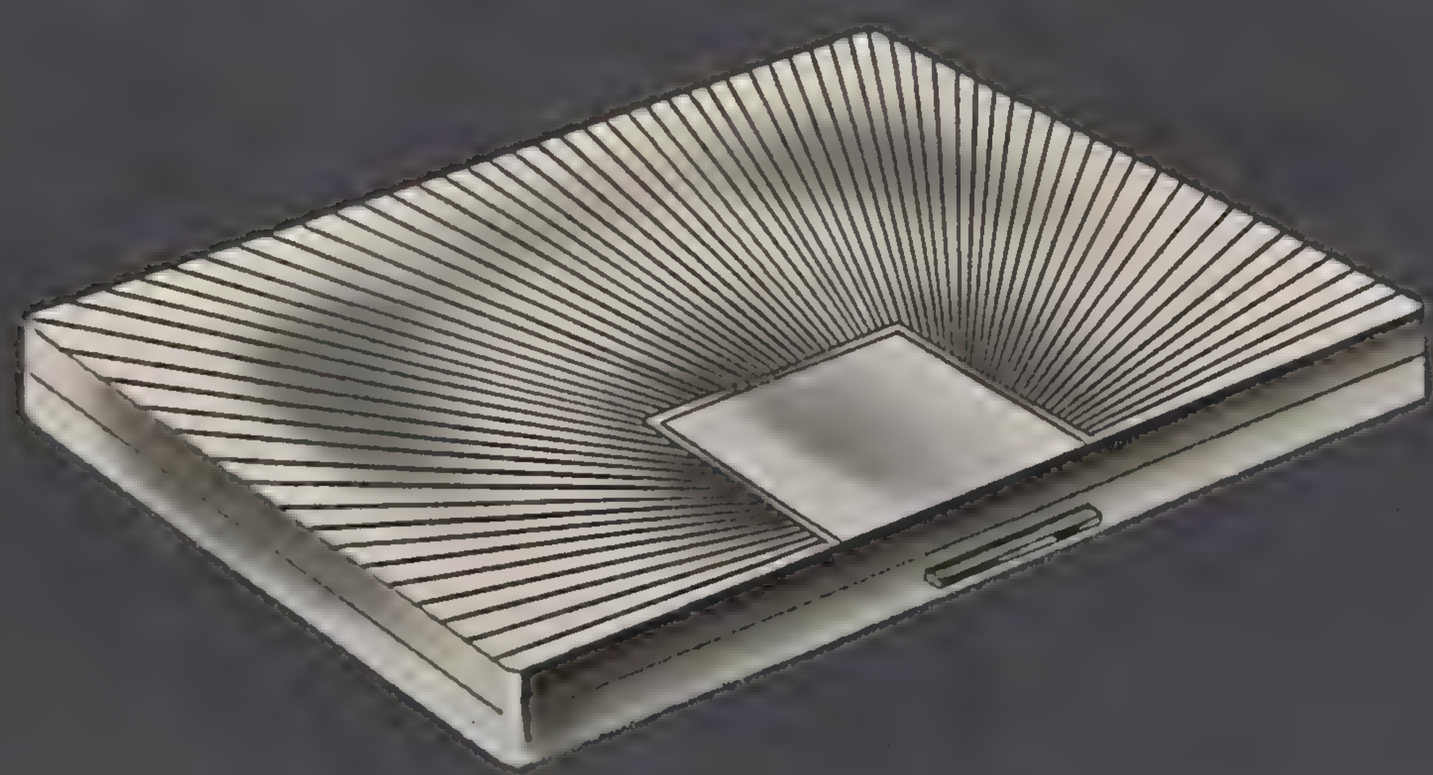
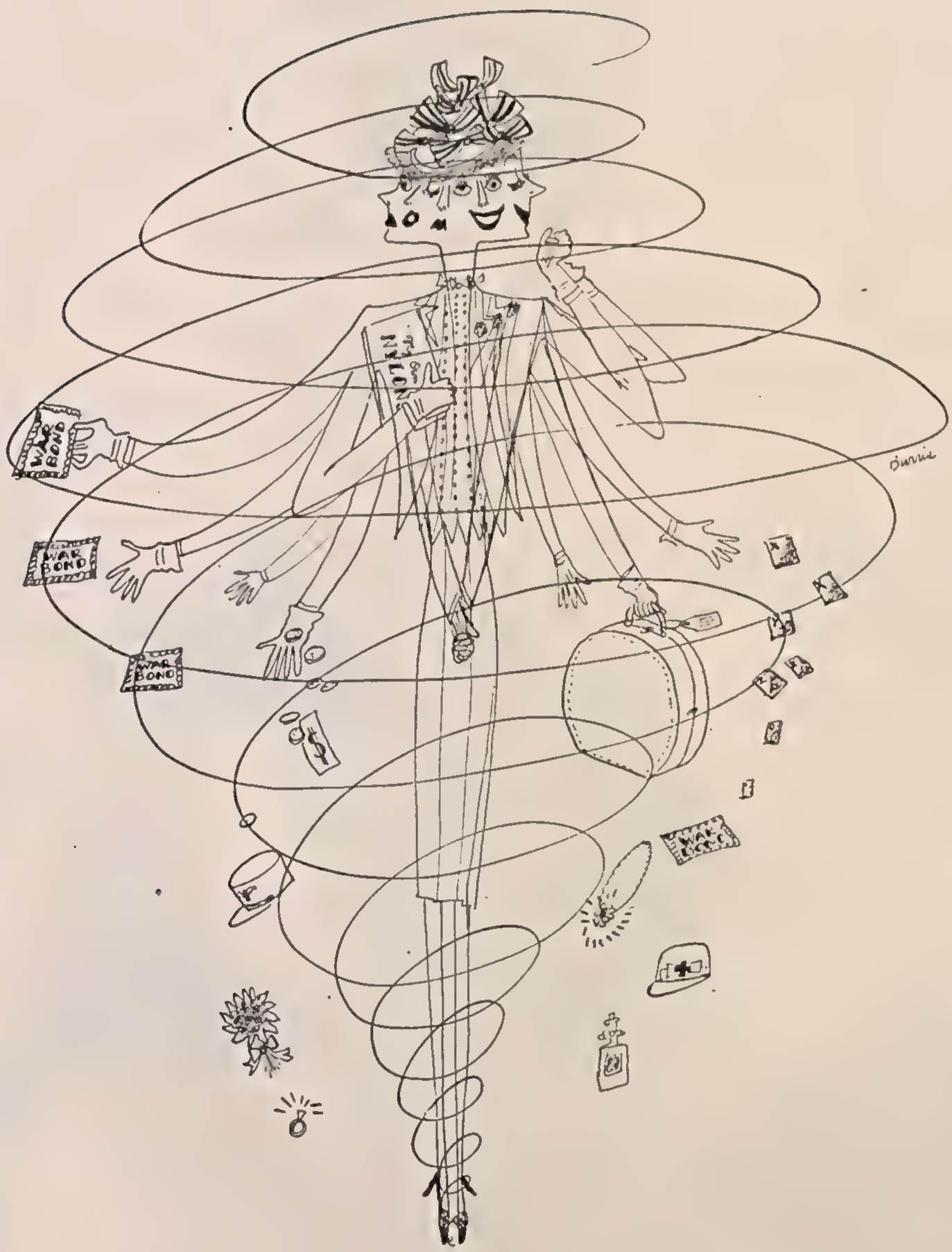


LENTHÉRIC *perfumes*



Vogue's-eye view of a 1944 April Fool

She volunteers enthusiastically for a job...and turns up whenever she's not too busy.
She buys War Bonds regularly...and cashes them like cheques to pay bills.
She writes her husband...and tells him how "blue" she's been.
She writes her husband...and tells him how "gay" she's been.
She decides to boost morale—her own—with a few pet extravagances.
She thinks the atrocity-stories are shocking...but discounts them as propaganda.
She wouldn't think of travelling...except to be with her friends.
She counts her food points...decides to "eat in restaurants after Wednesday."
She won't let herself be depressed...so she doesn't listen to war news.
She keeps an ear to the ground for shortages...and turns her house into a storehouse.
She grieves over casualty lists...and can't bear to give her blood.
She decides to keep her chin up...with a course of massage treatments.
She'd love to join the WAC...but doesn't think she's the type.
She reports black markets...but she knows a number she can call and get Scotch any time.
She thinks she'll close her house because of the servant problem...and just visit around.

On the following pages, you will see
fashions from the Mid-Spring Collections
of America's Made-to-Order houses

Made-to-order story

At the very top of the big, sprawling, mountainous industry of fashion...beyond the timber-line of ready-to-wear...is a small group of designers who make clothes for the "made-to-order" woman. A woman with means and taste and the desire for absolute perfection of fit, who is uncomfortable unless every line is cut to her own figure, every detail executed for her proportions (not merely chosen by her).

Most of the fashions at the made-to-order houses this spring are survivals or revivals. The box-coat, the little black dress, the sheath-dress, the tunic, the bow-blouse, the brief, fitted jacket suit emerge with subtle variations to mark the new seasons. These designers are a little like chess experts who, because they know all the plays, all the rules, are freed by their technical skill to indulge in fine-point strategies. (Witness in every Collection a new absorption in minute details...in stitching, quilting, *trapunto* work, hand-cordings, appliqué, empiecement, tucks-to-give-the-effect-of-plaid, *fronçage*. One designer has said her Collection was for the myopic...the closer you came to it, the more beautiful it was.)

These are not pioneering Collections. Not startling NEWS in the pre-war American sense, but they have a quiet, curious new interest...in their use of What's-at-Hand: the fabrics, the measurements, the dye stuffs, the manpower and womanpower...and a national state of mind that can not now tolerate self-conscious chic.

AT BONWIT TELLER'S Salon de Couture, Fira Benenson shows...A new shoulder, arched slightly by little sausage-shaped pads...A new, slight, feminine, fitted cape idea for day and evening dresses...A new series of Etruscan prints...A new back horizontal drapery for evening, called Envelope Drapery...Evening dresses with a fantastic amount of, and fantastic beauty of detail—crêpe and chiffon completely covered with hand-tucked designs; black lace with fresh-looking, crushed and stretched lace detail.

Other details: bias strips of black wool jersey in a "wonderful little black day dress"... Fawn colour for both day and evening—for day, in thin wool and crêpe put together in diamond-shaped blocks; for evening, in crêpe, beaded in beautiful rectangular patterns... Jordan-almond pastels in day dresses and typical, reticent Benenson suits...Black alpaca used for a terse coat and a suit—not new, but perfection.

AT BERGDORF GOODMAN...The use of linen for almost everything from the top of a blue wool prim street dress to the making of a delicately elegant Empire evening dress in pale yellow, frosted with gold-embroidered wheat...The use of beige with grey (see page 69)... The whole family of "little suits" with box-jackets or boleros... *(Continued on page 133)*

Opposite: Henri Bendel Original; peplum accent for otherwise slim, straight lines; as in this crisp black afternoon dress of silk taffeta, a cutaway-curving peplum

Made-to-order story *(continued)*

BERGDORF GOODMAN ORIGINALS:
Sophistication in a wool suit (left); combines beige jacket and blouse with a pale grey skirt

(Right) Classic camel's-hair, cut in a variation of the classic greatcoat: arching collar, turned-back cuffs, single huge pocket

Opposite
FALKENSTEIN ORIGINAL:
grey flannel top-coat, short and collarless, over a yellow waistcoat. Black silk crêpe blouse. Black wool skirt

HENRI BENDEL ORIGINAL: A thin navy-blue wool classic dress with short, button-back sleeves, peplum pockets. Turn-back cloche

JAY THORPE ORIGINAL: Boxy bolero-suit of grey flannel. Fitted blouse of yellow silk crêpe. Grey felt postilion

Opposite

SOPHIE ORIGINAL: Tissue-paper pink brief wool reefer. Josephi beret. From Saks Fifth Avenue's Salon Moderne

Gingham gala

New cottons for summer, cut with a fine flourish of formality—you'll wear them instead of Winterhalter tulle or fragile chiffon—chameleon-like, they can be as important as the evening is.

Right: Very bare-shoulders gingham dress, sashed in satin, right for jewels. $80. From Bonwit Teller; Carson Pirie Scott; The Blum Store.

Opposite page: Rosemary Sankey, Vogue model and dancer in "A Connecticut Yankee," waltzes in gingham and sequins. Galey and Lord gingham dress, $30. Shawl, $50. Rose Barrack designs. Altman; Bonwit Teller, Phila.; Frost Bros.

Mainbocher Collection

RAWLINGS

NATURAL SILK SHANTUNG DINNER-SUIT—JACKET AND HALTER-TOP EMBROIDERED WITH GILT AND SEED-PEARL BEADS

THE Main Line is distinguished and direct, conservatively designed, basically simple, and flecked throughout with brilliant detail.

Mainstays of the Mainbocher showing are his beautifully-built box-jackets, worn over daytime and evening clothes. These are curt little coats just clearing the hip-bone—striped men's-wear wool, grey flannel, lace, piqué.... There are also important bolero-jackets, clear-cut as a carpenter's square.... There are sawed-off suit-jackets buttoned low, lengthening the waist. These are contrived to look equally well when worn unbuttoned.

Mainbocher calls his long evening dresses "festive and fearless"—makes some brightly, legally bouffant—makes others as slick and straight as his measuring-rod. He gives one black silk sheath a squared little jacket to match, adds an enormous thicket of fake pink posies.... For his many short dinner-suits and dresses he uses shantung, lace, crisp plaid gingham. Against them—a glisten of gilt beads or semiprecious gold-lined stones, a dusting of sequin stars, ribbon belts which explode in big, bejewelled choux.

MAINBOCHER ORIGINAL—MEN'S-WEAR WOOL BOX-JACKET, NAVY-BLUE, WHITE-STRIPED—OVER BLUE SHEER WOOL TUBE-DRESS

RAWLINGS

RED-AND-WHITE STRIPED COTTON DRESS; HATTIE CARNEGIE ORIGINAL

Mrs. Hugh J. Chisholm, junior, chooses cotton for an informal evening

On the next four pages

"Clothes in Character"

Vogue dresses 8 characters of 2 Best-Sellers

"So Little Time" by J. P. Marquand
illustrated by René Bouché

J. P. MARQUAND

"In Bed We Cry" by Ilka Chase
illustrated by Eric

ILKA CHASE

A while ago, we thought it would be fun to illustrate books of fiction that have appeared without illustrations, an idea that is really a throwback to the charming habit of publishers in the pre-1914 days. Then Charles Dana Gibson and James Montgomery Flagg and Sterner and Wenzell and Smedley and Christy drew swan-necked heroines with hair piled high, dressed them in the elegancies of the period. Not only the author, in those days, but also the illustrator, set the pattern, in the concrete of memory, for the readers.

For our experiment, we picked two novels in which the characters lead modern, rather sophisticated lives, and are certainly interested in the vagaries of clothes. But this time we did not leave it all to Mr. Marquand and Miss Chase. Vogue's Editors chose the dresses, Vogue artists sketched the scenes and the faces—on the next pages.

"So Little Time"

From John P. Marquand's bland, barbed novel of wartime confusions among New York's oppressed upper classes, we show the house-party scene, imagined by Bouché, costumed by Vogue.

SCENE: "Fred and Beckie's" Connecticut farmhouse—"one of the dearest old salt-boxes....They must have put a hundred thousand dollars into it."

After dinner Saturday, the week-end guests gather to hear famous War Correspondent *Walter Newcombe* (in front of fireplace) give his myopic eye-witness account of "what's happening over there." *Fred*, who tries "to live in the pages of *The Beautiful and Damned*," is talking (left foreground) with *Buchanan Greene*, poet of "the Little People." Protagonist *Jeffrey Wilson* is escaping (far right) into the garden.

"Jeffrey did not want to hear any more of it; he wanted to be out of that room and out of the house and by himself. He was acutely conscious of everyone sitting there, of the dinner-coats and the evening dresses, of the fireplace with its crane and of the cobbler's bench, holding bottles and glasses, and of the overheated air.... In leaving the room, he knew that he was trying to leave himself and a large part of his experience behind..."

CLOTHES: *Mrs. Newcombe* (far left) wears white rayon crêpe dinner-sheath, silk coat. Henri Bendel Original.

Beckie (pouring drink) wears a linen blouse, sequin-sewn; silk chiffon skirt. Bergdorf Goodman Original.

Madge, Jeffrey's wife (with Beckie), wears a silk foulard dress, jacket of heavy faille. Henri Bendel Original.

Marianna, great actress, great beauty (right), wears "white piqué, very simple." Bergdorf Goodman Original.

• LITTLE, BROWN & COMPANY, PUBLISHERS

Eric

"In Bed We Cry"

In Ilka Chase's penetrating first novel, the women are all more successful than their men. These two scenes are illustrated by Eric and costumed by Vogue.

SCENE (opposite): The bath-dressing-room, "the focal point of luxury" in *Devon Elliott's* East River house.... Devon is the "decorative" brain of the Beauty Industry, "one of the most successful business women in America." She loves two men—one is her husband, Tim, who has left her and his work in her cosmetic laboratory to do serious wartime research. The other is *Kurt Fabri,* a refugee, a Middle European "stew of blood"—grave, promiscuous, "sunnily free from scruples."

Devon has just learned of Kurt's latest affair. She says: " 'You remind me of a shallow and depraved little tart who lived in Williamstown when I was very young, she was pretty and several of the boys fell for her—one kid in particular was desperately hard hit. She knew it and used deliberately to flaunt her affairs under his nose to cause him agonies of jealousy. It was as cheap and ugly as anything I've ever seen, and your behavior is uncomfortably close to it.' "

"Kurt's clear hazel eyes grew nearly black, and he struck her a hard glancing blow across the mouth."

CLOTHES: Devon "reminded Kurt of a misty evening, but he was in no mood to tell her so." She wears her diamond-and-moonstone clip, a tea-gown of mousseline de soie. (Gown by Valentina.)

• DOUBLEDAY, DORAN AND COMPANY, PUBLISHERS

SCENE (below): Devon Elliott's Long Island house—spring week-end..."As the ladies sat around the fire after Sunday supper, sipping their coffee and brandy, they looked quite content with life."

Devon has three guests: *Estelle,* an editor—*Jennie,* an actress, "hoarse Botticelli angel"—*Claire,* who works for a smart decorator's shop. All four women are breadwinners; with two of them, "it's ice cream and cake as well."

Devon says, "If I were a man I'd be flattered if my wife were self-supporting and still stayed with me. It would prove that she really loved me...."

Jennie: "You know how men are...they can't bear to think they're not depended on.... It's hard to make them realize you are dependent when you're making five times the money they are, but you are."

Estelle: "Of course you are.... For social life and helping with the children and getting train tickets...."

Claire: "I wonder if we'll ever feel it's normal to support men. Certainly right now we still think they ought to be grateful to us."

CLOTHES (below): *Estelle* wears white slacks, side-striped, blue jacket. Bergdorf Goodman.

Jennie wears a long dinner dress: beige rayon crêpe top, beige skirt rose-printed. Henri Bendel.

Claire wears a pink-and-blue rayon crêpe dress with a green grosgrain midriff. Henri Bendel.

Devon, with poodle, wears white-and-purple linen bolero, bra; purple shantung skirt. Altman.

People are talking about...

PEOPLE Are Talking About... The signs in North Africa: "Don't waste food, remember the folks back home are rationed"... The drive in the Pacific... The logistics of invasion... The gag rumour that optimists in Germany are learning English; the pessimists learning Russian... The tightening nerves in Spain, Finland, Turkey... The draft squeeze and the consolation in reading copies of the Emperor of Abyssinia, Haile Selassie's simple Draft Act: "Every man able to carry a spear will come to Addis Ababa to fight. The blind, the lame, and those too young to carry a spear will not come. Married men will bring their wives to cook for them. Men without wives will bring any available woman. Anyone found at home will be hung"...

PEOPLE Are Talking About... Jean Gabin in "The Impostor," a dark and absorbing movie of a criminal and the war—it opens with the guillotine stopped midway, and it gives Gabin a chance again to act with the flick of his eyes... Grace Moore's autobiography, *You're Only Human Once,* full of the innocent prattle and Riviera names of a society columnist, full of a lovely extrovertism that is always remembering in Paris how far the author has come from Tennessee; the author sounds most of the time as though she had known Grace Moore for a long time, but not very well... "Leave Us Face It, We're in Love," the wacky song written by Ed Gardner of Duffy's Tavern...

Ruth Gordon's delicious mannerisms in the entertainment she wrote about Army wives, "Over Twenty-One," now a fabulous hit... Opera and Stokowski, but not together, at the New York City Center, which at last is giving alive and untraditional concerts at low prices... The enchanting book, *Letters of Camille Pissarro,* the French Impressionist who wrote to his son about Cézanne and Seurat and Monet and Degas, about the dealers' practices of Durand-Ruel and Knoedler's back in the eighteen-eighties...

PEOPLE Are Talking About... The important movie short, "The Negro Soldier," made by the War Department and showing not only the history of the Negroes who fought for America ever since the Revolution, but also the Negro soldiers and WACs now... The enormously funny detective story, *The Case of the Eighteenth Ostrich,* by Colin Curzon, an R.A.F. man who has a bit of Saki and a touch of the old Evelyn Waugh in his writing...

The way returning Service men, home on leave, say that American women are not taking the war with the seriousness, the full heart that Englishwomen do... The A. W. V. S. guidebook the Service visitors love, *Discover New York,* by Helen Worden... The song, "And Make the San Fernando Valley My Home"... R. L. Yorck's *Sixty To Go,* an amusing novel of the Riviera Underground, that reads like a movie script, hypo'ed with curious notes about Poiret, Cocteau, and others... Danny Kaye with very blond hair in the new movie, "Up In Arms," and the songs by his wife, Sylvia Fine, who has a brilliantly comic mind...

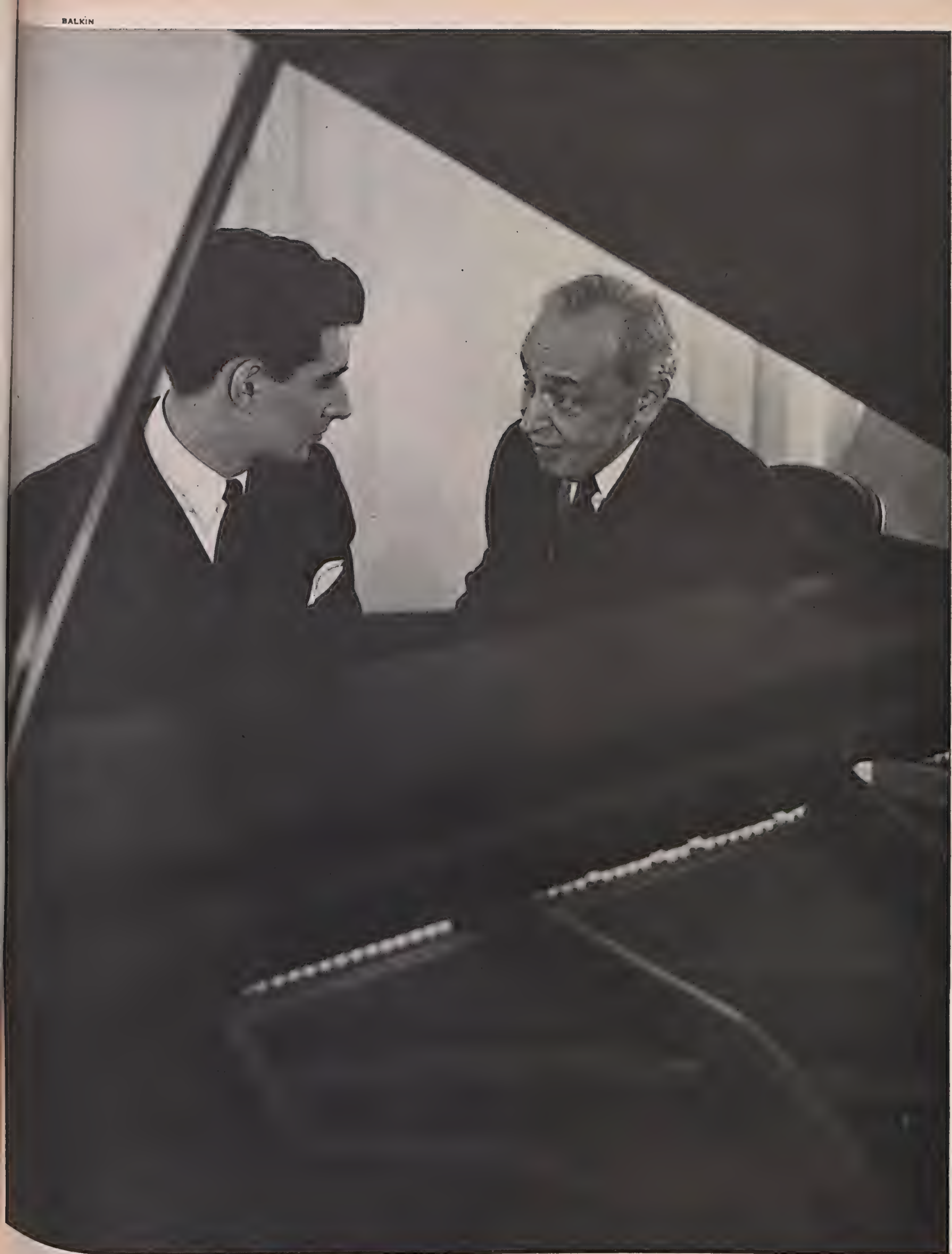
PEOPLE Are Talking About... The beginning of pay-as-you-earn taxes in England... The tender and strong novel, *The Signpost,* by E. Arnot Robertson, who writes about blarney of the Irish of Eire, and who tells of wartime Ireland without writing a war novel... "Mairzy Doats"... "Lady in the Dark," a movie that is going to give new audiences a fantastic and deliciously phony idea of what goes on in the editorial rooms of fashion magazines...

Angna Enters' autobiography, *Silly Girl,* with its thoughtful, sensitive scraps of notes and sketches of Paris and Spain and Greece, and its occasional arty pretentiousness that is like a scribble across a good drawing... The exquisite drawing show at the Museum of Modern Art, a show that is doing much to educate the public in the perceptiveness of broken line... The little *Mittel-Europa* character played with the homely authenticity of genre paintings by Oscar Karlweis in "Jacobowsky and the Colonel"... *D'Day,* John Gunther's hasty notes, that clarifies some of the Sicily and the Italian campaigns, with new anecdotes about "Monty," "General Alex," and Eisenhower... The Baruch plan for Post-war Conversion of Industry...

BERNSTEIN AND KOUSSEVITZKY ➡

Here, photographed especially for Vogue, are two of the most-talked-about conductors in this country: seventy-year-old Serge Koussevitzky, who for twenty years has beaten the great Boston Symphony Orchestra into exquisite sonority; and twenty-five-year-old Leonard Bernstein, who, in this one season, came into his own. The peak of his dramatic year was the conducting recently of his own Jeremiah symphony with the Boston. (When this photograph was taken, Mr. Bernstein was explaining to Mr. Koussevitzky a Stokowski interpretation of the Sunday before. Mr. Koussevitzky's blue eyes bulged.)

Mr. Bernstein, who has been the assistant conductor of the New York Philharmonic this year and will be a guest conductor next, made his début last November without rehearsal. He substituted at a few hours' notice for Bruno Walter. The next day, the critics flung into the pot every elaborate musical adjective of adulation. But *The Daily News* explained it simply, likening the opportunity to "a shoestring catch in centre field. Make it, and you're a hero. Muff it, and you're a dope. He made it."

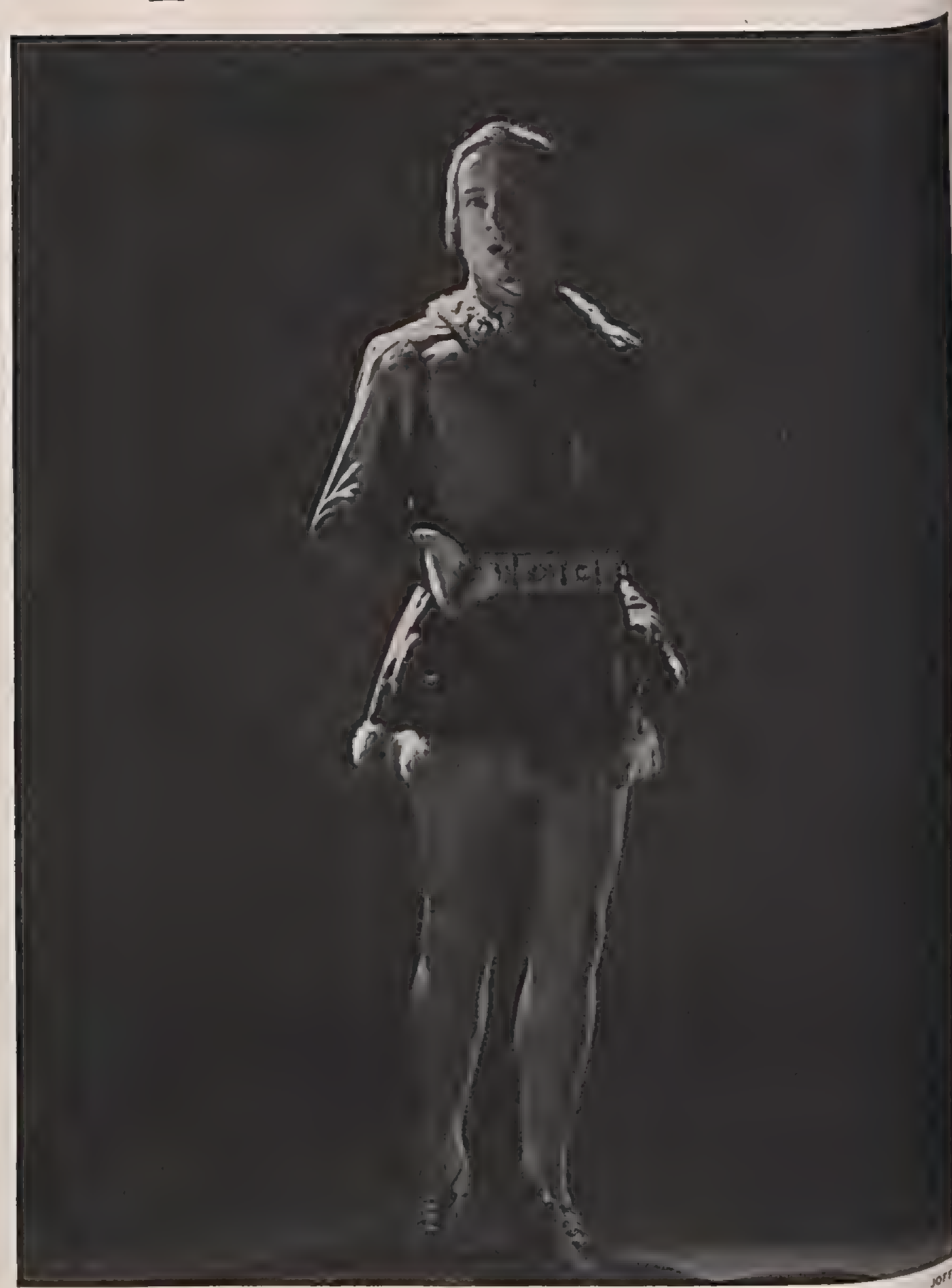


Two Conductors: the young distinguished Bernstein; the great Koussevitzky

"Stars of Yesterday and Today," the exhibition of portraits at the Wildenstein Gallery for the Red Cross. *Left:* Sir John Everett Millais' painting of the lovely Ellen Terry. *Above:* Thomas Sully's portraits of the great co-stars of the 1840's, Fanny Kemble and her father, Charles

People are talking

Diaghilev and Nijinsky, by Jean Cocteau—at the magnificent drawing show of the Museum of Modern Art. Diaghilev was the power of the Ballet Russe in its potent Paris years. Nijinsky, its star. (Cocteau, now a collaborationist, was Admiral Darlan's nephew.)



A new great Pelleas: Martial Singher, who won a fabulous press after his Metropolitan début in "Pelleas and Melisande." A Basque and a baritone, he was the adored of the Paris Opera. Here he is admired for the beauty of his voice, his musicianship, and his legs

Million $ Eyes: Billy Rose and Mike Todd. Before the canny eyes of these two rivaling producers, pass practically all the show-girl beauties of the country. *Left:* Billy Rose, producer of "Carmen Jones" and the eternally extravagant "Diamond Horseshoe," prefers his show girls, like Kay Crespie here, brunette and six feet tall with a fine length of leg. *Right:* Michael Todd, producer of the fabulous "Mexican Hayride," prefers his show girls, like Candy Jones here, blond, pretty, fairly covered.

PENN

about...

RAWLINGS

A new star for "Show-Boat": Lena Horne may have this classic revived to set off her dark and tender voice in Helen Morgan's great rôle. Now in the movie, "Spring Fever," she was unnoticed five years ago at the Paramount when she was a girl who sang with the band

"Allah Be Praised!", the new musical comedy, has for bright stars not only Milada Mladova, John Hoysradt, and Ned Sparks, but also the great costume colourist, Miles White. Here are two of his Persian designs for this little Iranian detour

FRED. R. DAPPRICH

THE LATH TERRACE, SUN-SHOT, PATTERNED WITH SLIT SHADOWS.... ON THE PICNIC TABLE, A FLOWERED CLOTH AND VEGETABLES AS A CENTREPIECE

DECK HOUSE IN CALIFORNIA by John McMullin

SUNSHINE in Southern California is better if it isnt' taken straight...a certain amount of dilution is almost required. I have tried to find the ideal prescription for this with an eye on indoor living and outdoor entertaining. My hillside "Deck House" looks like a tiny cottage from the front, but it does a volte-face, is four-storied at the back. In contrast to the sharpness of the California light, I have used plain, cool colours, blues and greens throughout the interiors, except for a yellow entrance-hall. The furniture is all modern or Chinese. The latter I used like Chippendale, and it retains no faint hint of the joss house. The best of my modern pieces were made for me by the well-known French cabinetmaker, Erik Bolin. These are in the blue dining-room. I asked him to make a "picnic table that looked as if it were covered with a black-and-white cloth," and that's just what he did: the chairs are black-and-white, too, with blue denim seat covers.

"Deck House" got its name because of the huge deck that I built, off the drawing-room, to avoid the necessity of walking down two flights of stairs to the garden. Half the deck is now lathed-over and has a superb view of Los Angeles, with all the movement of the great city spreading out far below me. As with all lath terraces, one has the feeling of being outdoors and in the sunshine, yet the force of the sun is cut fifty per cent., and the lath construction casts lovely, patterned shadows on the pavements, the walls of the house, and the table. My lathed terrace seems to me particularly good because it achieves a certain architectural quality, since it is built onto and forms a part of the house itself. It has an archway onto part of the deck which remains open, and a balcony from another archway, on which one may stand and look into space.

I am lucky enough to have a wonderful Chinese cook. Luncheons on the lath terrace are our specialty. The only bad point about my cook is that when I go into the kitchen or try to find out his secrets, he laughs and says, "Go 'way, busy now." So, you will have to look elsewhere for the very excellent recipes of chop suey, chow mein, et cetera. But one thing I can tell you is the way he prepares a persimmon. By peeling it, starting at the top, and laying the peel out on the plate like the petals of a full-blown rose, it can be eaten with a spoon, just like a pear cut in half. Out here, persimmons grow luscious and late, and are delicious, simple fruit for either lunch or dinner.

One of the Heaven-sent blessings of California is the Farmer's Market, which is, as you may know, unique the world over. It is a great, big, open-air market, where one can wander up and down the aisles amid booths, one more fascinating than the other. I always think the market stalls would make a beautiful setting for a ballet—the vegetable, the cake stalls, the candy booths, the Spanish Kitchen, the cheese stall, and the stalls piled with rows and rows of dressed and cooked fowl. One can go to the Spanish Kitchen and take home a whole meal of the most delicious Mexican cooking; or just Spanish rice, which is cooked as few people can cook rice, and which is delicious to serve with any kind of meal. Here, too, we get delicious smoked salmon about twice a week. The other day we cut some smoked salmon into tiny strips, mixed it with baked potato, and put the mixture back in the potato jackets. Salmon is so rich that very little butter was needed with this...just a little lemon-juice and lots of cayenne pepper. Baked or boiled fish could be used in the same way, making a sort of fish pie.

Another trick I have discovered through the Farmer's Market is the variety of things that can be made with the very inexpensive fruit-juices that come from their fabulous fruit-juice bar—the *(Continued on page 125)*

Here begin 12 pages of summer living →

DECK HOUSE

STRIPES AND BLUE DENIM IN THE DINING-ROOM

CAMP-CHAIRS FLANK THE BEDROOM TABLE

MIRRORED WALL IN THE DRAWING-ROOM

GREEN OVER ALL IN THE BEDROOM

• Little space, much charm, is the main characteristic of Mr. John McMullin's "Deck House." The colours are cool, the accents sure, the accessories always entertaining.

• In the bedroom, with its tiny terrace for breakfast in the sun, green in innumerable shades predominates. The curtains, the baize-covered bridge table, the chairs, walls, woodwork, the carpet, even the tortoise-shell print pillows, are green. Only a water-colour by James Reynolds quickens the monotone, with subtle notes of red, grey, and white.

• In the dining-room and drawing-room, the tonic colours are blue with soft touches of pale yellow, white, and black. Small though the dining-room is, it can seat eight around the narrow black-and-white table, made by Erik Bolin, which is pushed up against a padded, blue denim banquette. Stripped of pictures, the living-room walls are dramatized by a collection of blue-and-white Chinese porcelains set on white plaster brackets.

FRED. R. DAPPRICH

Framed in yellow and white curtains, the deck jutting off from the drawing-room is reflected again in mirrors on the opposite wall. Blue rugs partially cover the floor; two deep chairs in blue are pulled around a butter-yellow banquette; and in the corner under the books, frankly bought for their blue-and-yellow bindings, a blue corduroy-covered table, fat chintz cushions in a delft-like blue and white pattern

THREE MEALS A DAY

ATWATER KENT'S TERRACE: BAMBOO CHAIRS, A LEATHER BAR

WILLIAM WALKER'S ETRUSCAN TERRACE

MRS. RICHARD SMART'S VICTORIAN BIBELOTS IN THE GARDEN

In Southern California a house is a garden, is a house is a garden. They share a Siamese-twin existence. To separate the two is impossible. Every house has its patio, its lanai, or its terrace, which puts to good use the fabulous postcard backdrop of Maxfield Parrish mountains and sky; of plants whose curious contours lend a decorator's touch. And since it is axiomatic that the sunshine never sets on California, its population has made a cult of living indoors and out in a fascinating Swiss Family Robinson pattern.

ATWATER KENT'S terrace, on the view-side of his Florentine villa, is an eight-hour-a-day room. Used for breakfast and lunch, the table is set with peasant linen and amethyst glass. Rolling down below is a magnificent terraced garden, lined with poplars and slender fluted columns from Pompeii.

MRS. RICHARD SMART gives small lunches on the lawn back of her house. She sets her table with Victorian milk-glass plates, glasses, and condiment trays. As an amusing centrepiece, she sets an antique Chelsea family of poodles *sous cloche.*

WILLIAM T. WALKER'S unique Etruscan house, its terrace used for dining. Above: Canopied in green, the table is set with china and linen Etruscan in design, Etruscan in colouring—sepia and black on white. Photographed on the opposite page is Mr. Walker's classic swimming-pool. The table is set for dessert and coffee with a silver service keyed to the Etruscan motif, two curious black-and-sepia bird-boats—both museum pieces—hold bonbons and cigarettes. At the pool's edge, a poised bronze seal looks alive in the moonlight.

OUTDOORS...IN CALIFORNIA

FRED R. DAPPRICH

WILLIAM WALKER'S POOL; A CLASSIC MOOD, A MODERN INTERPRETATION

In Mary Lewis' dining-room: painted on the walls, a-wood-coloured sideboard with blue-and-white china.

In her bedroom: → Redouté flower prints, and a patchwork-quilt chair

Over a Regency ebony desk, Mrs. Stanley Mortimer, Jr., hangs primitives, French and English miniatures; all different sizes, all framed in gold, ivory, or ebony

Decorators' Scrapbook

Memos from Four Decorators:
Ruby Ross Wood, Bello,
James Amster, and Luke Kelly

Says Ruby Ross Wood: "It may seem early to start planning summer rooms. But with the scarcity of labour and the difficulty in getting materials--in trying to do so much with so little--it isn't one bit too early.

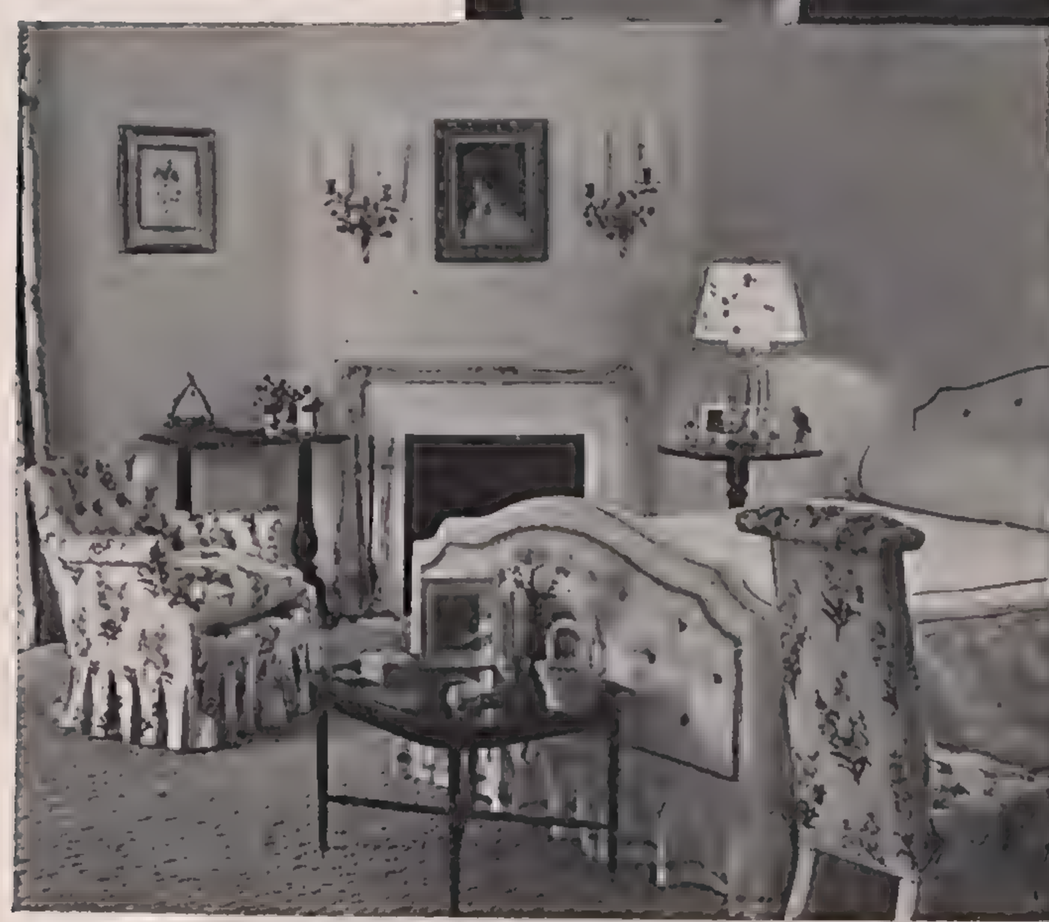
"William Baldwin (once an associate of mine) is now doing war work in Florida. His one-room-plus is a lesson in simplicity. The long box couches, slip-covered in white cotton damask, form a thirteen-foot banquette on one long wall. A few large, roomy cane chairs have cushions of the same damask. A huge low table, four feet square and twelve inches high, was made by a neighbourhood carpenter and left in its natural colour. In the centre, an enormous basket is filled with green leaves. Four smaller baskets, at the corners, hold matches, cigarettes. These baskets were bought for a very small sum at The Lighthouse, the shop which sells things blind people make. The whole tone of the room is beige, natural wood, and white, except for a dozen paintings by modern American artists. (Continued on page 116)

Red and white chintz for the bedroom at right

In Mrs. Gilbert Miller's country house: a red-and-white bedroom; red-and-white chintz bedspread, the bed-ends covered with red twill, fringe-trimmed

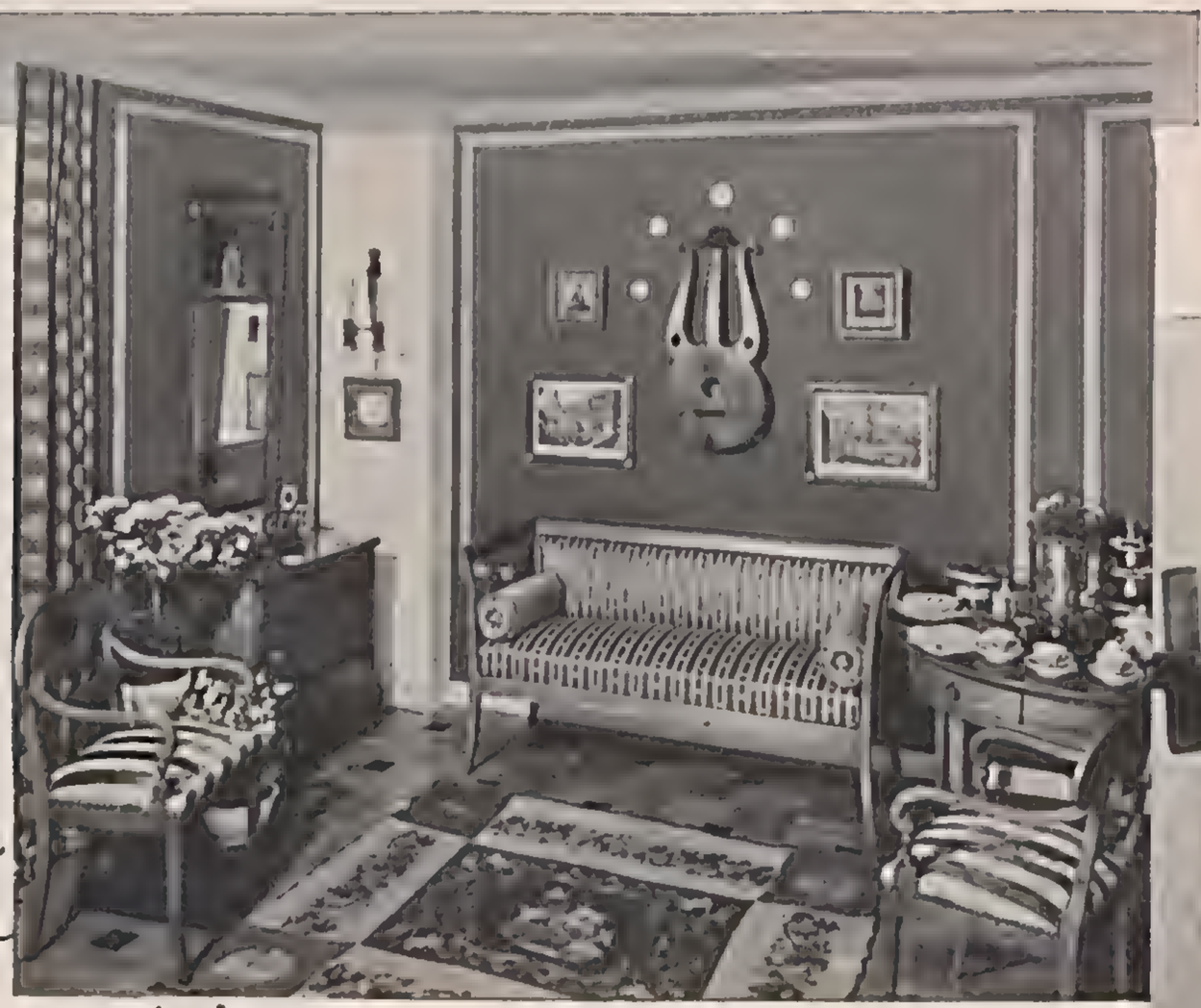
Pink-and-blue phlox chintz for the bedroom below

In Mary Lewis' blue bedroom, a latticed chintz canopy, lined with flowered chintz



Two views of Mrs. Miller's bedroom: in an almost all-white room, pink-and-blue chintz and two nacré chairs accent the white bed-canopy, white-hung dressing-table, and white mantelpiece made from an antique picture-frame

Decorators' Scrapbook (continued)



Like an Austrian country house: Biedermeyer furniture against deep green walls, squared-off with red and white braid. Lord and Taylor

Figurines and vases set on tiny brackets decorate the wall

Victoriana: dressing-table, chair, and mirror painted white with bright pink accents; from Macy's

Violets on matching chintz and wall-paper, by Margaret Owen. Violets on white rug by V'Soske. Ivy wall-paper seen in room below, by Hobe Erwin

Plantation table with revolving centre on the side, an old Dutch sink banked with plants Altman

Château Rose chintz

A pair of white iron, three-tiered plant-stands

A country group: against dark green walls, a white-painted Victorian sofa boldly covered with Château Rose chintz from Schumacher. The mahogany table and chairs are also painted white, seats covered in bright rose-red; and on the floor, a flower-spattered rug. Bloomingdale

From an old French bakery, an iron bread-stand painted white with pale green accents. On it, brightly flowered china plates

A New Orleans iron grille, painted pink, separates the dining-room and living-room. Pink and white canvas, sewn in stripes, curtains the windows; circus prints on pink boards decorate the walls. All from Macy's

Abracadabra

To play tricks on the house successfully requires plenty of non-priority imagination, a touch of whimsy, and a sure eye for line and colour. Because the students of decoration at the Parsons School of Design should be well supplied with these ingredients, Vogue asked Mr. Van Day Truex, head of the school, for their ideas on decorative spring seasoning. And here they are. Not one will disturb the equilibrium of your conscience which says "no" to large-scale redecorating and frivolous buying. Frankly fooling though they are, they make decorative sense, with one eye well-cocked on the cost of things.

1. For a sun-struck room, paint the floor dark green, the walls a slightly lighter shade, patterned to look like the bold graining of a rough pine board. In one corner, a white lattice screen against which is trained ivy, growing out of blue-and-white cachepots.

2. Dress up a dining-room with ceiling-high screens, like a false wall, made of plywood expertly painted to look like *boiserie* panels; a pair of brass candelabra, painted malachite green or blue, adds emphasis.

3. For a bedroom, paint the floor Prussian-blue, the walls pale as a winter's sky; have a white-and-grey screen of compo-board cut out so that the edges look like silhouetted leaves and the panels like a low relief of massed foliage.

4. Strip off the rugs in a little room, paint a huge pink leaf in the centre of a dark floor.

5. With geometric precision, stripe the living-room fireplace in gold and white; slip-cover slim kitchen tables in scalloped yellow felt. Lacquer the floor white, with a black baseboard (for emphasis and practicality)...add a black string rug.

6. Frame a fireplace with oversize leaves, either in *découpage* or painted directly on the wall; or try the same trick with oversize flowers—big, pouting cabbage-roses.

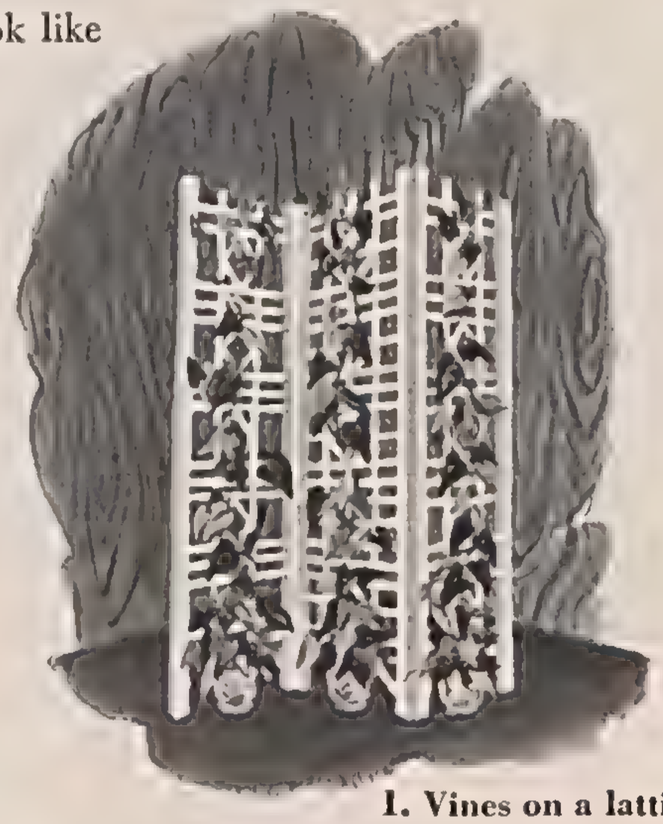
7. In a little room: paint the floor red; flowers, like a grisaille painting, frame doors and windows.

8. Build a trellis around the hall door; wind ivy over it; paint the walls pale pink, the floor dark.

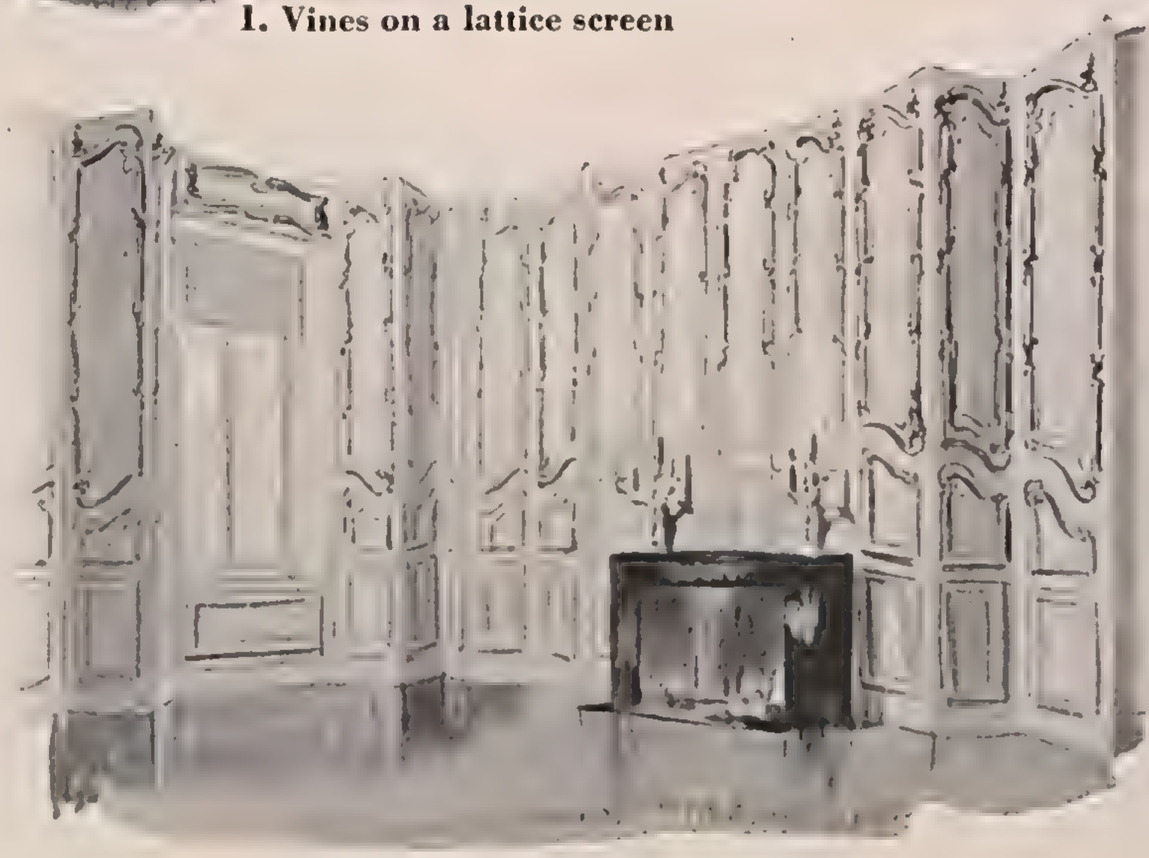
9. Instead of a picture, hang a cluster of brightly-framed mirrors. A canopied ceiling in pink has pink-scalloped valances painted on the walls. Camouflage the fireplace with a hexagonal wood or plaster moulding.

10. In a white hall, paint the floor in harlequin fashion; accent—a red felt chair.

11. Try a double life for blinds—one side to keep the sun out, the other purely decorative. Paint one side a solid colour, the other with black-and-white flowers.



1. Vines on a lattice screen



2. Simulated boiserie panels

3. Leaves make the screen

4. Painted leaf on a painted floor

5. Slip-covered kitchen tables

6. Fireplace into bower

7. Red floor, frames of flowers

with colour and taste

8. Rococo trellis around a door

9. Multicoloured mirror cluster

11. Double-feature Venetian blind

10. Harlequin floor, Victorian chair

Maria Montez, volatile young screen actress, born Maria Africa Garcia Vidal de Santos Silas, daughter of a Dominican diplomat, is the wife of the young French actor, Jean Pierre Aumont, now serving overseas with the French forces. The Dominican Republic has twice decorated her for Meritorious Achievement in the Field of Artistic Endeavour—with the orders of Trujillo and Juan Pablo Duarte. Here she frames her face with a halo of felt flowers, spiked with beads, jewels, and tiny bells like a gala Russian head-dress, and arcs it over a heavy green net to confine her hair and shadow her eyes. Lilly Daché hat about $15. I. Magnin; Scruggs-Vandervoort; Kerr's. Mme. Daché has made these nets in brilliant colours and of fragile or heavy net. They can be worn alone or engineered into a hat with a bow or swoop of flowers.

MARIA AFRICA GARCIA VIDAL DE SANTOS SILAS (MARIA MONTEZ)

SPRING AGAIN (opposite). Bare-arm shift for sunny days, designed by Traina-Norell. Of Cadwallader's fern-frond coral silk; $125. Sizes 10 to 14. Bonwit Teller; Marshall Field; I. Magnin

BALKIN

BACK VIEW AND SIZES ON PAGE 124

PATTERN FOR SPRING EVENINGS—this slip of a dinner-dress in bright navy-blue silk shantung, with an aurora borealis bow, low décolletage. "Easy-to-Make" Vogue Pattern 5104. Shantung gloves, No. 9334. Jewels: Van Cleef and Arpels. Lenthéric's cake foundation

JOFFÉ

BRIEF FACTS *re* THE LITTLE BLACK DRESS

Ten out of ten women have one—but ten out of ten want another because a little black dress leads the best-rounded life. Is a complete chameleon about moods and times and places. Has the highest potential chic (only if well-handled). Has the longest open season. This one, for example, bares up for spring-into-summer, for late afternoon-into-evening. Bare at the neck, short and sweet over the shoulders, and blooming just where it should bloom with roses. Pink roses, at the diamond-shaped décolletage and clustered just above a chignon, cast the glow of jewels for a spring evening. Carolyn Modes design of black Celanese rayon crêpe. Sizes 10 to 20. $30. Twelve-button-length pink Dawnelle gloves of double-woven rayon, worn softly crushed; $3. Both: Arnold Constable. Dress also at Mandel Brothers; H. P. Wasson and Company

BRIEF-COAT

1

4

2

3

To make a long story short, take coats—brief and to a point just twenty-five inches from your shoulder. Crisp, sure, they're the signature of spring 1944—day or night.

1. Chessboard checks: navy-blue and white tweed box-coat. $75. Lord and Taylor; Jordan Marsh; Harzfeld's.

2. Day-and-evening mandarin coat of black Ottoman silk. About $115. Altman; Jordan Marsh; Vandervoort's.

3. Abbreviated blazer, bound in navy-blue. Juilliard Master Fabric navy-blue melton cloth. Kraus design. $60. It's at Bonwit Teller; Himelhoch's; Harzfeld's.

4. Simple subtraction of a short box-coat in grey woollen. $25. Bonwit Teller; Lindner Coy; Montaldo's.

5. A flare for fashion—natural melton cloth, Victorian favourite, tailored in a town coat. Juilliard Master Fabric. $70. Henri Bendel; Neiman-Marcus; Jordan Marsh

5

JOFFÉ

New York morning in a gleaming tunnel. City girl speeds from train to office in a jumper-suit of grey-striped Hockanum flannel, $90. Coat, $70. Blouse, $40. Sizes 10 to 20. Lord and Taylor; Nan Duskin; L. S. Ayres

Los Angeles day

Mrs. William Hollingsworth of Los Angeles, wife of W. I. Hollingsworth, junior, wartime test pilot for Douglas, briefed this day for us. Mrs. Hollingsworth gives much time to the U.S.O., the Red Cross; is identified with the Los Angeles group which includes cinema stars and members of old California families.

11:00 A.M.: The sun is shining. Shopping at Adrian's. Because it is California. No need to look for parking space; deposit the car at the side entrance, and in for a final fitting—perhaps one of the formal cottons you will see in May 1 Vogue.

1:00 P.M.: The sun is shining. Luncheon at Romanoff's. Here in the space of fifty feet, Joan Bennett, Hedy Lamarr, Lana Turner, Merle Oberon, Bette Davis, Gary Cooper, Captain Clark Gable. Beverly Hills eyes them calmly. For luncheon, probably Hamburger Romanoff, rare.

3:00 P.M.: The sun is shining. To the Beverly Hills Hotel to serve tea to soldiers and sailors clustered in the U.S.O. lounge.

6:00 P.M.: The sun is shining. Cocktails at Lady Mendl's, to meet Gypsy Rose Lee, Frank Sinatra, the Herbert Marshalls, George Cukor, *et al.*

8:00 P.M.: The sun is shining. Dinner for eight at home on the terrace. Good California wines; deep-dish chicken arrangement, faintly Chinese with chestnuts, little onions. A good deal of chitchat about the Symphony Orchestra Pop concerts with Wallenstein conducting; Carlos Ramariz, shattering baritone, at the Clover Club; and the Turn-About Theatre with Elsa Lanchester singing her old English songs.

11:00 P.M.: To Mocambo to dance a little—short dress and a little something (perhaps a black velvet *curvette*) on the head. The sun has finally gone down!

JOHN ENGSTEAD

Mrs. Hollingsworth shops at Adrian's in an Adrian-designed cutaway suit of pin-neat checked wool, brown and white

Coming from a luncheon at Romanoff's—Mrs. Hollingsworth in an Adrian dress of black silk crêpe—very narrow, very svelte

Dressing for a preview and private party—Mrs. Hollingsworth wears Adrian's bare dance dress of rayon taffeta, gingham-checked

Supper-dancing at the Mocambo—Mrs. Hollingsworth wears Adrian's short pink-and-black evening dress

• All Adrian designs on this page: Bonwit Teller; Nan Duskin; Rich's

WOMEN'S RIGHTS

[EDITOR'S NOTE: *Vita Sackville-West is famous for three distinctly English items. The possessor of a distinguished writing style, she wrote "The Edwardians," "All Passion Spent," and the new, beautifully integrated biography of two saints, "The Eagle and the Dove." The daughter of the third Baron Sackville and Lady Sackville, she was born at Knole, that historic, "stately home of England." And she is the wife of the Hon. Harold Nicolson, Laborite M.P., who is as notable for his distinguished English style as his wife. It was because Mr. Nicolson was born at Teheran, Persia, and returned many years later to the Legation there, that Vita Sackville-West learned to know, with him, the Persia of which she writes here.*]

PERSIA shares my heart with the love of my own country. Perhaps because it is so very different. The austerity of its beauty is in complete contrast to our gentle, domestic landscape; the brilliance of its sunshine so alien to our misty days; its aridity so different from our lush pastures, the colour of its rocky distances from our tender greens and greys.

Nowhere that I have ever travelled, save in Arizona and Utah, have I seen such colours as in the crumpled ridges that enfold the high Persian plains. Turquoise-blue, porphyry, lilac, rose-red, saffron, are adjectives not sufficiently vivid to complete the impression conveyed by a black-and-white photograph. The photograph may show the austerity, the nobility, and even the strangeness of the contours, but it will give nothing of the richness which dyes these wild escarpments into the colours of a perpetual sunset sky.

How proud I should be of my beautiful country had I been born a Persian! Or does everyone perhaps take the accustomed things too much for granted, and does the outsider, the newcomer, perhaps, make his approach with a fresher eye? I don't know. But one thing at least is certain, that one would take a thrilled, passionate interest in the development and advancement going on in Persia today.

In the highly organized and elaborate Western world, there is little real novelty, little scope for individual opportunity in an entirely new field; all effort, however competent, however brilliant, must proceed along lines already laid down. But supposing one were, today, a Persian woman born in, say, 1921. One would now be twenty-three, just old enough to have acquired a certain balance, and certainly young enough to be filled with energy, ambition, and the blood-racing excitement of enterprise. One would rush to embrace an opportunity never before offered to the women of one's own race. One would envisage endless possibilities, all novel, all revolutionary, and all important. What a contrast with the life that under the old régime one would have led!

I imagine this young Persian woman as a real person. She is called Shirin, which means sweet. But she is not merely sweet; not insipidly sweet, though she preserves enough femininity to charm. She was brought up, as a child, knowing that her father might remark sadly: "No, I have no children—only girls." She grew up in the

acceptance of the idea that she would never emerge from the women's quarters, the *anderun;* would be married in due course to a young man she had never seen; would bear his children; would share no companionship with him save the very circumscribed tie of sex; would be forbidden all contact with his friends; would know nothing of his outside life save what he chose to tell her—and that, owing to her limited understanding, would probably be little; and would, in fact, be his toy and possession in such a way that he could return her to her parents' house at any moment, saying that he had no further use for her.

Her life would be bounded entirely by women's chatter, the birth and ailments of children, the virtues of various sweetmeats and cosmetics; and enlarged only by contemptible little intrigues carried on behind the safe cover of the veil. She might be content with this arrangement, because in any age or country few besides the rare enlightened spirits think to quarrel with the things that are and have always been; but there are certain circumstances in which discontented and rebellious ideas are preferable and more salutary.

Such ideas did exist among the women of Persia. An American school for women had been founded in Teheran; its graduates supplied the four women inspectors of schools; four or five thousand women knew how to read and write.... One woman, the notorious Sara Khanum, had set the whole of Persia in commotion by discarding the veil and obtaining, through the influence of the then Prime Minister, a post as typist in a Government office. Moreover, by 1927, a League of Patriotic Women existed; but even this advanced organization dared not go so far as to suggest

Now, unveiled, they look the world squarely in the eye—recall the times when fathers said: "I have no children...only girls"

IN PERSIA *By V. Sackville-West*

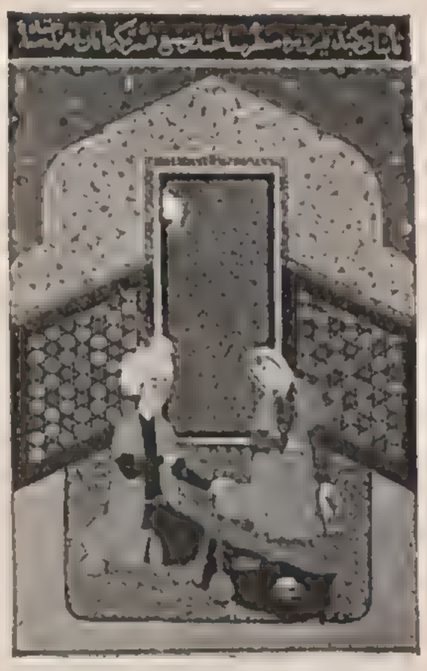
the abolition of the veil; it knew only too well the opposition that would be encountered from the priests; it dared only advocate a better education for women and a revision of the divorce law, though even in this respect it dared not demand that a woman should obtain any equivalent privilege in cases of infidelity or cruelty.

But even these go-ahead ideas were limited and hampered. Tradition and prejudice, fear and mistrust, were so much against them as to turn the path of advancement into a sea of glutinous mud, where the feet dragged themselves wearily and stickily yard by yard, not mile by mile.

Then in 1936—eight years ago this month—the aspect of her future suddenly changed for our imaginary, but very real Shirin. For a spirited girl, what a change! A prisoner unexpectedly released from prison could not have drawn deeper draughts of air. Gone was the stifling veil, the perforated eyepiece through which alone one could obtain a furtive and distorted glimpse of the outside world, the gloomy black robe that made one look as though one were attending the most sinister of funerals—one's own funeral, in fact, the funeral of one's youth and aspirations and enterprise. For the first time, she could see the beauty of her own country with unbarricaded vision; and, more important than that, she could begin to take stock of herself as a human being, a responsible citizen of the real world, not as a chattel of the *anderun*, a vehicle of pleasure, a slave of the nursery.

It was one of the most revolutionary events that had ever taken place. I do not consider myself in any exaggerated sense a feminist, though this is a statement which would require an article to itself and scarcely enters into the question here. But I do hold very strongly that if man and woman are, in Browning's words, "halves of one dissevered world," then their integration can be achieved only by a certain equality of understanding. Each has something of value to give to the other, but such an equality is manifestly impossible when the balance of external experience is so disparate.

I remember a particularly sensitive and intelligent young Persian saying to me in accents of despair: "You see, I love my wife, but I can not *talk* to her. She knows nothing, and so she can understand nothing." He took me to see his wife. She was very pretty; she had dressed herself up for the occasion in pink muslin; she had frizzed out her hair; she looked like nothing on earth except a member of a very third-rate European theatrical touring company in 1880. And her mentality matched her appearance. He was quite right: she could not talk, she could only giggle—though I suspected that if he left me alone with her she would instantly deluge me with a flood of conversation I didn't want to hear.



Poor young man! He cared passionately for poetry, he cared eagerly for politics and social questions, yet none of these things could he share with the woman he loved. Poor young woman, too, I thought, she doesn't know that she is missing two-thirds of life. They were both the losers; they were forced into taking a one-sided view of what their opposite sex should represent.

The abandonment of the veil may be but a symbol indeed, yet symbols count for more than is generally recognized. It is obvious that the dropping of this obstruction, a small black thing in itself, will be but the precursor of consequent things to come. Light has been let in, and the squinting vision released. As in all countries, some reactionary prejudice is bound to strive against the forces of emancipation; it always has, it always does, it always will; but the outcome may surely be left in the hands of Shirin and her innumerable sisters, fitting themselves for their new, their startlingly new responsibility as they discover more and more that life may be as rich as the colour of their own glowing hills.

Already in these eight years something has been accomplished. The education of boys and girls has been placed on the same footing, with a reasonable bias in favour of domestic subjects for the girls. Women are now free to go about as they like, and many are training to take up careers in the teaching and medical professions. A business career does not seem as yet to have attracted them, but one must not be impatient.

All, so far, is to the good. The next thing, obviously, is for them to obtain the vote, and with this fresh spurt of interest in the management of their country, this additional sharing of the citizen's responsibility, they will surely go forward to further gains.

Khanum, salaam! Greetings, lady; greetings, Shirin, whom for the first time your English brothers and your Persian brothers can look squarely in the eyes.

Within your own four walls

You may have adopted little dinner-suits or short, décolleté dresses for restaurant-dining, but within your own four walls the tradition of a quiet, pretty, long dress is as much to be coveted as a well-planned menu...more appreciated now than ever. Choose this type of dress almost as you choose your decorations...for several seasons, as part of the background you have made. This is the time to be mildly picturesque...in such a dress, for instance, as this grège tunic-dress with a slightly Balkan flavour. Distinctly a fashion for a tall lady. It has a deeply-pleated, deep tunic with dark green and black braid. The tunic is equally good with dinner-pyjamas. The rayon crêpe tunic is $30. The skirt is $10. In sizes 10 to 16. Chez Rosette.

MRS. HUGH FENWICK IN A GRÈGE TUNIC DINNER-DRESS

Rose Catalogue

Roses are planted all over fashion this spring: in hats, in prints, in fabric colours. For them, Revlon has catalogued four perennials for lips and nails: "Mrs. Miniver Rose," "Hothouse Rose," "Rosy Future," and the hybrid rose, "Bright Forecast." To tie up a neat bouquet—there are bud-toned face-powders, too. *Left:* rose-trimmed felt. *Right:* rose-trimmed paper-straw. Lilly Daché; also I. Magnin; Neiman-Marcus

VOGUE'S

Junior FASHIONS...

Sun-back Fashions in 113 Shops of the U. S. A.

(See list of shops, page 135)

Take a dress. Take away the back, sleeves, skirt, and middle, and what's left? Mostly you. Which is the idea behind these fashions. They've come out into the sun, Eastern wartime, Rocky Mountain Standard time, Pacific Coast time...on beaches, in gardens, on terraces in town. And that's no small matter, considering how pretty your skin looks with a tan. But what about your skin? If it isn't rosy, begin *now* to condition it for summer. Give it a daily going-over with a scrubbing-brush; dot any bumps with acne lotion; lubricate it with oil before you go to bed. Then...temper your first doses of sun with sun-tan oil or lotion. If, at the beginning, your skin looks too winter-white, you can mix your oil with a clear liquid stain to fake a tan until the real thing comes along.

TONI FRISSELL

Guatemalan cotton top. Cotton twill kilt. (#2) Hi-Dee design. $15. Franklin Simon; Jays

⇦ OPEN for summer...abridged sun and sand clothes in Pan-American black shocked with Mexican pink.
First: Black cotton taffeta skirt with checked halter-top and bright sash.
Second: Black cotton taffeta shorts, bare midriff; checked top, with a baby-neck, lace-ruffled. Each costume is about $13.
Cariwynn designs, Junior Fashions #1 and 1a, Saks-Fifth Ave.; Joseph Horne; Marshall Field
• All Junior Fashions in sizes 9 to 15

MORE JUNIOR FASHIONS ON NEXT PAGE

BRIGHT-AS-BUTTER yellow dress, of cotton twill, $13; a cover-up bolero to match, $4. (Junior Fashions #3.) Joan Norton Irwin design. Jay Thorpe; Rich's

A BODICE of Celanese Alluracel crêpe converges into a brown spun rayon skirt, $15; an into-town bolero, $6. (#5) Franklin Simon; J. W. Robinson

FOURTH-OF-JULY red, white, and blue printed cotton sun-back dress. Top buttons ferris-waist fashion to skirt. (#4) $11. Jay Thorpe; Rich's

BARE excuse for a dress—black, yellow, green and white rayon crêpe. $18. Citify it with a black bolero that ties sash-like. $7. (#6) From Altman; The Dayton Company

DOUBLE-TAKE in brown-and-white seersucker: a dress that buttons convertibly over bloomer bathing-shorts and a bra. Dress, $11. Shorts, about $8. (#7) Jay Thorpe; Thalhimers

• All Junior Fashions in sizes 9 to 15

TONI FRISSELL

FOR SHOPS IN OTHER CITIES, SEE PAGE 135

SUN-WARMED brown slip of a dress, briefed to a comfortable minimum. For amateur beachcombing, ample pockets to hold anything. (Junior Fashions #8). Jonathan Logan design. Spun rayon. $8. Arnold Constable; Frederick & Nelson; Burdine's

Discoveries in Beauty

BAKER

MICHEL, director of Helena Rubinstein's Hair Department, is a wizard at hair-tinting. His "Baby Tints" are the gentlest and most luminous shades imaginable. And, while you *can* talk him into going against Nature, he prefers to give you a tone that was naturally yours when you were a young girl. If your hair (as whose hasn't) has grown darker with the years, he can bring it back to its original ashy, or golden, or Titian colour. Michel developed his tints in Paris, originally —for the actresses of the Comédie Française. And his colours are as varied as their repertoires.

FAY NASH is not a firm, but a person—who works on faces from morning to night. She has a particular flair for disturbed and older skins—and depends on her knowledge, her trained fingers, and the really excellent preparations of Helene Pessl. After she whips up your circulation, she hides your pink face in a cool masque, while you rest and sip herbal tea. Miss Nash then gives you a "party-face"—a custom-made make-up. Her haven is at 30 East Sixty-eighth Street.

THE Harper Method Shops have had for fifty years a notable way with scalps and hair. If you have any crowning-glory troubles, take them to the Harper shop nearest you—and see. You may want to look into their famous dry shampoo, especially when you are ill, or if your hair can't take too-frequent launderings without becoming oily or dry.

1. Milkmaid's Easter basketful of goodies will, quick like a rabbit, transform your bath into a blissful ritual. Bath powder, cologne, dry skin emulsion, and soap mitt. Altman.
2. Vida-Film is a new kind of make-up in liquid form—it gives colour to your complexion and a smooth finish to your face. Ally: powder to match. Arnold Constable.
3. Reine, whose hats are known for their enormous chic and come-hither, has designed a perfume with these same qualities. Its name: "Nanouchka." 4 East Fifty-seventh Street.
4. Lenthéric's sachet quilt will obligingly wrap your lingerie in the fragrance of either "Miracle" or "Tweed" and endow it with a fair, fresh scent. At Saks-Fifth Avenue.
5. Kathleen Mary Quinlan has a new, fluffy-as-meringue hand cream to glove your hands and keep them soft. Bonwit Teller.
6. "Oils of the Night" work while you sleep. Delettrez blended them to lubricate parched skin. At Lord and Taylor

Red Lilac ... new FRANCES DENNEY shade in Make-Up

RED LILAC ... created especially by FRANCES DENNEY for you! ... this luscious, new color brings a dash of saucy assurance to a daring dress ... it adds a brilliant accent to the new costume colors for Spring. What a glorious spring tonic it is, to change your Make-Up to lovely, glowing RED LILAC.

FRANCES DENNEY assembles a complete Make-Up in her new shade—RED LILAC ... you may have creme rouge or compact ... RED LILAC Lipstick, either small size or queen size ... Face Powder in a heavenly shade called PINK LILAC. The ensemble is a Make-Up as lovely as Spring itself.

RED LILAC ROUGE . . 1.00 — RED LILAC LIPSTICK . . 1.00 and 1.50 — FACE POWDER IN PINK LILAC . . 1.50 and 3.00

All prices plus tax

FRANCES DENNEY

OF PHILADELPHIA

SHUR-TITE

Favorite OF THE Month

Design Patented

A study in smartness —
this spring-inspired handbag to
point up your new tailleur.
Softly chic . . . smoothly slim . . .
a handbag to carry you gaily
through a full day's routine.
In smooth cape-finish leather —
all the season's newest shades.

*$5.00

Many other Shur-Tite originals at your favorite counter at various prices.

*slightly higher in some localities

Goldsmith brothers
NEW YORK • CHICAGO • LOS ANGELES • LONDON

DECORATORS' SCRAPBOOK

(Continued from page 92)

"Mrs. Seton Lindsay, who has bought a house in Delray, Florida, is closing her New York apartment and transferring her belongings to the new climate. The problem here is to make a country house out of city furnishings. In the dining-room, the walls and ceilings are being whitewashed. We are eliminating the long, dark tapestry, and using a huge sky-blue, gold, and white Rockingham china service as the main decoration. The furniture is conventional Sheraton and Hepplewhite mahogany. We found a sort of glorified oilcloth, flat in finish, and pliable enough to be used for curtains. We are binding the curtains with a coarse white cotton carpet tape. The chair seats will be of the same oilcloth, and a few oilcloth table-cloths, square, bound with the tape, will save laundry bills and add to the lightness of the room. A collection of huge prints of tropical flowers, which hung in the New York hallway, will be used in large groups in this room. Mrs. Lindsay is making *découpage* furniture for her two small guest-rooms: her collection of books of flowers and fruits are being sacrificed to this furniture.

"One woman I know, who has a huge New York house, is stripping her drawing-room of all its dust-catchers, breakables, and bibelots, storing them in an unused bedroom. She is using emerald-green cotton to slip-cover her chairs and sofa. The chandelier is swathed in shocking-pink mosquito netting, and great swags of the gay stuff will be tacked up over the curtainless windows.

"In a Connecticut house, furnished with valuable Americana, we are putting the long living-room into summer clothes by removing the fine old rugs, bleaching the oak floor, and using two large, rough, white-fringed rugs, instead. The furniture is being slip-covered with a green-and-white chintz, and when the chintz runs out we will fill in with slip-covers of inexpensive white stuffs.

"For terraces, we are trying to give one long, wandering terrace a flowery look without benefit of flowers, by painting all the furniture wine-red and covering the cushions in pink cotton. Dark green flower-pots will be filled with ivy and green plants. Another terrace, this time a covered one, has a dirty canvas floor, which we are painting white and splattering with all shades of light green, dark green, and chartreuse paint. In built-in flower-boxes, we are planting white petunias. Huddles of flower-pots of white geraniums will fill the corners."

SAYS BELLO, INC.

"As lampshades are almost impossible to replace and are likely to get filthy during the summer, some kind of decorative cover is necessary. Cellophane is difficult to find today, but organdie takes its place functionally as well as *(Continued on page 118)*

IN GARDEN PASTELS—The new Grace Ashley, in Evergraud rayon crepe "Joy," is a dawn-to-dusk classic with new and distinctive link studs of simulated gold. Light rose, powder blue, light grey, light aqua, beige, cinnamon, light gold, light green, red, white, lilac, navy, black. Sizes 10 to 40. $19.95.

MARSHALL FIELD & CO., I. MAGNIN, NEIMAN-MARCUS, J. L. HUDSON CO., B. ALTMAN & CO.

Neusteter's, Garfinckel's, Halle Brothers Co., Mabley and Carew Co., Joseph Horne Co., Regenstein's, Gus Mayer Co., Frost Brothers, M. O'Neil Co., Miller and Rhoads, Kiralfy's, O'Malley's, Kennington's, Seidenbach's, Gimbel's in Philadelphia, Loveman, Joseph and Loeb in Birmingham, Rothschild's in Kansas City and Oklahoma City, and other fine stores throughout the country.
All Originals bear Grace Ashley* labels.

grace ashley

*Reg. U. S. Pat. Off.

New York, 743 Fifth Avenue
St. Louis, 4904 McPherson Avenue

Cadet Nurse Engaged

DOROTHY M. FORRESTER of the U.S. Cadet Nurse Corps to Charles C. Carmichael, an officer in the U.S. Army Air Corps.

ENLISTED IN A PROUD PROFESSION—Her nurse's "white" lends a special glamour to Dorothy's beautiful eyes and smooth skin. "It would be wonderful," she says, "if high school graduates who see this would enlist as Cadet Nurses. We need more nurses so." As a Cadet Nurse you—like Dorothy—would be given *free training*, a monthly allowance. Write to U. S. Cadet Nurse Corps, Box 88, New York, N. Y. for information.

FROM "HIM"! "Charles is as glad as I am that I'm one of the Cadet Nurse Corps," Dorothy says. "It makes us feel we're part of this war *together*." Dorothy wears the official gray wool Cadet Nurse uniform with red epaulets and sleeve insignia. The gray beret looks adorable with her soft-smooth Pond's complexion.

She's Lovely! She uses Pond's!

CADET DOROTHY FORRESTER is studying at the California School of Nursing in Los Angeles, not far from her home town in Vista.

Her smooth capable hands are learning to bring comfort at a touch. Eyes smile gratefully after her trim young figure in its white on-duty uniform—especially becoming with her glorious dark hair and the soft, fresh-as-a-new-day look of her lovely complexion.

"*I'm a Pond's Cold Cream girl—always*," Dorothy says. "I think there's nothing half as nice for making your skin *feel soft* and *clean*."

Dorothy believes in a twice-over creaming with Pond's—this way:

She *smooths* Pond's Cold Cream all over her face and throat. Pats briskly to soften and release dirt and make-up. Then she tissues off well.

She *rinses* with *more* satin-smooth Pond's, working its softening creaminess round and round her face with little spiral whirls of her finger tips. Tissues it all off again.

* * *

Give yourself this soft-smooth Pond's care that Dorothy loves. You'll see that it's no accident engaged girls like Dorothy, noted beauties like Mrs. Ellen Tuck Astor and Britain's Lady Morris use Pond's Cold Cream.

Ask for a luxurious *big* jar. Use it every night and every morning—and for in-between beauty clean-ups! You'll *love* Pond's, too!

ASK FOR A BIG LUXURY JAR! Saves glass! And it's so *quick* to dip finger tips of both hands into the lovely wide jar!

Today many more women use Pond's than any other face cream at any price

Lily of France

is the corset of today! With wartime restrictions, the great art of Lily of France corsetry comes into its own! Only the genius of Lily of France designing, the superb mastery of cut, the superlative handling of materials can give you perfect *fit, control* and *support!*

Choose your Lily of France today for loveliness with supple comfort!

Lilees Brassieres

make you lovelier! Fitted in the tradition of the best French workmanship, they mould your figure into round youthful curves. Be sure to see Lilees new patented 2-part bra. Bandeaux from $2. "Long-lines" from $3.50.

Sold at leading stores everywhere

ALSO MAKERS OF *MME. IRENE CORSETS

*TRADE MARK

DECORATORS' SCRAPBOOK

(Continued from page 116)

decoratively. A double layer of organdie makes a perfect shade-cover. To give these filmy covers more weight, bind the edges in contrasting colours, picking up the accents of the room.

"Take up rugs for the summer, and lay down cool-looking, easy-to-clean linoleum cut out along the edges in wide scallops. Then stencil a border around the rug, giving the illusion of wide, convoluted carving.

"Wall-paper makes very effective summer curtains. We have recently made some, using a flounce-edged paper in two shades of green. We tacked one row along the beaverboard valance; then overlapping petticoats were tacked down the beaverboard strips on either side of the window. The result, an amusing, effective curtain substitute.

"In place of something new in metal terrace furniture—because of priorities no such thing exists—there are new designs made up in wood to look like the old New Orleans grillwork, lacy and complex. We used these, painted a pale pink, covered in cocoa-brown, with great success.

"Also for the terrace and quite easy to construct, a sun-bath enclosure. Four sides and a top of canvas...the sides can be drawn like curtains, and the top rolls over to shut out sun, or aerialists, rolls back when you're dining under the stars. (Canvas is hard to find, but a waterproof canvas paint, called Everfast, can and does transform even the dreariest old awnings.)

"And finally, if your husband had a propensity for winning golf, tennis, and polo trophies—silver cups, outsize and hard to store—here's a way to use them. Set on square, natural wood bases, with a circular glass top, they become handsome end tables."

SAYS JAMES AMSTER

"Carpeting of the conventional variety is almost impossible to get, so that painted floors are now more than a conversation piece. They can be done in lovely stenciled patterns like the chintz you are using. Or in imitation of a stylized Aubusson design...on a white ground, the whole gamut of red and pinks accented with touches of emerald-green. Or a spatter technique can be used most effectively; on an elephant-grey background, shots of yellow, chartreuse, black, and deep green. Believe it or not, this is an old New England whimsy. The modern way of doing it is to squeeze a set of sponges in the different paint-pots; then "squoosh" out a dab of colour here and there till the result is satisfying. Painted floors are quite practical if well lacquered when dry.

"For a really new look, think of a subdued, unglazed chintz lacquered and used as wall-paper. Any solid colour in the chintz can be picked up for sofa, chairs, and curtains, but these should be played-down to accentuate the *(Continued on page 123)*

Deliberately Diverting!

CREATED BY PEACOCK

Peacock translates soft white calf into a graceful sandal that you'll adore! Perforated to catch every little Spring breeze!

$10.95

J.J. HAGGARTY

LOS ANGELES

Pink powders make you prettier

The most flattering shade you can put on your face — so Elizabeth Arden suggests Renoir Pink Cameo Powder over Special Mat Foncé Illusion Powder for daytime — to blend away fatigue lines, give a delicate, pearly look that is enchanting, indescribable. Then, when evening comes, take off your workaday clothes, forget this workaday world, put on Paradise Pink Cameo Powder over Special Mat Foncé Illusion Powder — see the tired shadows disappear, your complexion grow young, luminous. Smile across the table with the confidence . . . the assurance . . . the sparkle . . . that are inevitably yours when you know you look your best.

The following is a complete Radiant Peony Make-up Harmony using Pink powders:

Renoir Pink Cameo Powder, 1.75 and 3.00, over Special Mat Foncé Illusion Powder, 1.75 and 3.00
All Day Foundation Cream, Light Rosetta Bronze, 1.00
Radiant Peony Lipstick, 1.00 and 1.50 (refills .75) . . . Radiant Peony Nail Polish, .75
Eye Sha-do, Opal Blue and Soft Brown, 1.25 each . . . Eye Cosmetique, Brown, 1.50 (prices plus taxes)

Elizabeth Arden

The *Belle* who takes the tolls

HUNDREDS of times in an hour, a car rolls up to the toll-booth on the George Washington Bridge. Matter-of-factly, the driver holds out a coin...then blinks, as a pretty girl leans out to collect the toll, with a smiling "Thank you." It's lovely Marcella Schopp, who has taken over a man's job for the duration.

She has to be on her toes every minute... and look it. And so, although she hasn't much time for herself, Marcella Schopp won't let down on her beauty care. She's depending on DuBarry Beauty Preparations to see her through.

In the famous Success School she learned how much more effective these co-related preparations are. They are scientifically compounded...each for a special use. Yet they are formulated in such a way that each supplements the others, when you use them together...giving better results.

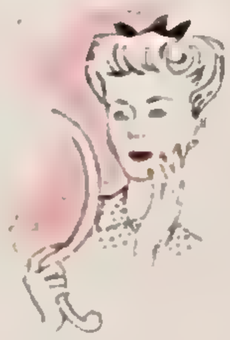
The extra effectiveness of co-related DuBarry Beauty Preparations has been proven to more than 120,000 Success School pupils. Every one of these graduates starts towards a better complexion by flaking off the old skin with the DuBarry Special Cleansing Preparation treatment.

DU BARRY

BEAUTY PREPARATIONS
by RICHARD HUDNUT

Featured in the Richard Hudnut Salon and DuBarry Success School, 693 Fifth Avenue, New York 22, N.Y.
...and at better cosmetic counters everywhere

Quick pick-up for drab, tired skin!
Mix DuBarry Special Cleansing Preparation into a paste with water. Apply to face and throat like a mask. When dry, rub off with a dry wash-cloth. Flaking cuticle and grime are gone!



For an intensive beauty campaign, continue this treatment nightly (following with lubricating cream), until all dull, flaky skin gradually peels off. Now your complexion is ready to benefit from all DuBarry Beauty Preparations.

Spring clean-up for necks, elbows.
Get ready for low necks and short sleeves by giving them this same cleansing with DuBarry Special Cleansing Preparation. Gentle, effective, this meal-like cleanser is a beauty *must* in the Success School. 1.00

Shocking
de
Schiaparelli

You, too, can Look Infinitely Lovelier...with the new TANGEE *Petal-Finish* Face Powder!

CONSTANCE LUFT HUHN
a portrait by Maria de Kammerer

by **CONSTANCE LUFT HUHN**
Head of the House of Tangee

IMAGINE a fresh, lovely complexion as soft and silky as a flower petal—it can be yours!

We of The House of Tangee have created a new Petal-Finish Face Powder to flatter your complexion with a soft, radiant petal-finish . . . You'll be astonished at the sudden charming smoothness your skin takes on under its spell! This amazing new face powder comes in six blended shades, all scented with the delicate fragrance of crushed flower petals.

But there's nothing delicate about the way Tangee Petal-Finish clings—it keeps you looking delightfully fresh for hours and hours without re-powdering. Lightly yet firmly, Tangee Petal-Finish assures you of true loveliness—a smooth, radiant Petal-Finish complexion.

Of course, the new Tangee Petal-Finish Face Powder goes beautifully with Tangee World-Famous Satin-Finish Lipstick and Rouge. Complete the magic of your make-up with Tangee's latest contribution to the loveliness of women everywhere...Ask for the new Tangee Petal-Finish Face Powder, the petal-smooth powder that *stays* and *stays* and *stays!*

DECORATORS' SCRAPBOOK

(Continued from page 118)

newness of the chintz on the wall. We recently used a chintz—grey-beige, plaid on white—in a very small entrance-hall. The flats of the doors were chintz-covered, and the woodwork was painted white. The result was interesting, and surprisingly spacious looking. Also remember that unlined chintz draw-curtains (the light plays through them in fascinating patterns), plus solid-colour valance and side pieces, give a room a totally new look.

"Remember the drama of very dark walls with a white trim; in an eggplant-coloured room paint the furniture white with one or two sharp yellow contrasts. By this method, you can make much of practically nothing.

"Another trick with paint to disguise not very well-designed furniture is to paint it to resemble an over-scaled chintz pattern. This can be surprisingly effective.

"And as a final note, if pickle you must, pickle your furniture in colour. It can be done in wonderful tones of pink, blue, or green, but the result is most successful when the piece is made in either oak or pine."

SAYS LUKE KELLY

"Dress your windows from the bottom up instead of from the top down. Leave the upper panes exposed now that good weather is coming. The lower sections can be treated with a white liquid that gives the lacy effect of a valentine. (It washes off with a special preparation to be applied in the autumn.) Use cotton gingham or foulards as overcurtains, the lower section tiered three or four deep like a bolero skirt. Or with pink percale curtains border the window with six-inch-wide stiffened cotton lace.

"Try light grey walls for a change, and brown sateen slip-covers with ruffled skirts. Wash the pickle off your furniture and restain it a soft French walnut to dovetail with your grey and brown. Dull grey slate tops for tables add enormously to the looks of this room. In addition, they can be washed off, and any end-table can become a score-board for chalking up gin-rummy victories.

"We have just finished a sunny morning-room, the furniture slip-covered with white dotted Swiss, unstarched and finished off with ruffles. With these we used three-quarter sash curtains of green sateen, lined with pink to match the walls.

"With the shortage of labour, try slip-covering the curtains instead of taking them down. Here again dotted Swiss, which washes so easily, comes into its own.

"A definite Burmese influence can be seen in a room we've just finished, of palest misty mauve with accents of white and gold; the tables are topped in white-and-gold vellum, the curtains are soft white silk, the windows shuttered in dull grey wood."

Profile cloche . . . side-swept, dramatic. The hat of the season interpreted in black, brown or navy felt sparkling with white pique. $10.95

At your favorite store or by mail direct:

LECIE, 14 East 38th Street, New York • 506 North 4th Street, St. Louis
Division of Rosenthal Ackerman Millinery Co., Inc.

Strutter is smarter!

STRUTTER . . . a fabric with spirit . . . a spun rayon and acetate supreme . . . devoted to service and smartness with every fibre it possesses . . . every inch of it steeped in Shirley quality. When you shop for sportswear and classic fashions that sustain their initial appeal and appearance 'way into the future, shop for Strutter. You'll meet it in fine ready-to-wear departments . . . and if you sew, you'll find it at your favorite fabric counter.

Shirley Fabrics Corp. 1400 Broadway New York 18, N. Y.

OLD SOUTH

Legend of Loveliness

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Front and back views of the dress on page 100—a slip of a dinner-dress in bright navy-blue shantung, with an aurora borealis sequin bow, low décolletage, and cap sleeves. "Easy-to-Make" Design No. 5104, comes in sizes 12 to 18 (30 to 36). Ten-button-length gloves to match dinner-dress, in navy-blue shantung, Design No. 9334, comes in sizes 6 to 7½

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DECK HOUSE IN CALIFORNIA

(Continued from page 87)

watermelon, pineapple, and an endless list of sweet juices can be made into delicious sherbets at home. Also the mixture of any two of these, added to a base of milk, will give the most delicious and nutritious soup, with the least possible trouble; and to thicken, one may add a purée of potato.

We often have another dish that could not be more delicious or more simple. It is frozen tomato aspic into which diced celery and diced tiny spring onions are mixed, the same as one mixes up vegetables in a broken jellied soup. With this can be served a variety of sauces. I serve mayonnaise, sprinkled with chopped green parsley. With this concoction (which is not quite like a salad, which should be eaten by itself), one need not have a sweet on the menu.

My Chinese boy and I love to entertain and have lived for months now on practically pointless meals, on a diet of whitefish and salmon, with which he serves a delicious white sauce with egg and lots of butter; chickens, turkey, and squabs; fried rice and shrimps, with little bits of pork mixed in; delicious, rich turkey soup, of necessity—and our points are saved for bacon and butter. I have always rather fancied myself at making menus, but I am not allowed to indulge in this fancy any longer, for the answer is, "Such-and-such a soup goes nice with chicken," and I can take it or leave it. I usually take it.

Our turkeys are often stuffed with Dr. Hauser's vegetable recipe—which is: grind and mix six cupfuls of raw carrots; three cupfuls of English walnuts; three cupfuls of onions; three cupfuls of raw squash; five or seven green peppers; three cupfuls of raisins; three cupfuls of apples; 1 tablespoonful of butter; four eggs (whites and yolks beaten separately until stiff). Seasoning to taste. This ground mixture is delicious, and makes a change.

Another delicious dish that comes to mind is a friend's recipe for rice, which is as follows: chicken to be eaten either hot or cold, carefully roasted and self-basted with olive-oil and California red wine. A delicious gravy is made by draining this liquor off and simmering a few small onions in it. After the rice is boiled and put into the oven for a minute to fluff out, add the onion-and-gravy sauce, mixing well, so that the rice is not too wet.

A soup which is particularly rich and easy to prepare is one can of tomato soup in which is broken up one can of *unrationed* lobster and half a can of cream (or the top of the bottle), heated slowly, with two jiggers of sherry added just before serving.

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MY COOK IS ME!

By Nancy Richardson

"My Cook Is Mahaley," or "My Cook's Name Is Legion," has been a favourite opening for revelations of culinary masterpieces in these pages. In tune with the times, however, my cook is *Me.* Various maids, some of whom have had cooking instincts, and some of whom have not, have passed through our Navy ménage (or I might better say that our ménage has passed through the lives of various maids). But in general, I've found it more interesting to wear the kitchen apron myself, particularly when it came to preparing our *spécialités de la maison.*

Today I'm thanking my stars for the parties I've had to give in the past on a naval Lieutenant's or Ensign's pay. For the food had to be plentiful, unusual, and good, as well as cheap, and, as a consequence, my stock in trade was a treasured list of unusual recipes that made the most of very little meat (or none at all), and only the cheapest cuts. Now that meat rationing is upon us, such recipes form the very backbone of our culinary plans, parties or no parties.

Any of the following recipes will prove excellent as the "one hot dish." Most of them are designed to be accompanied by just a good mixed salad, and followed by a light dessert, such as a fresh fruit compote, or a slice of chilled melon. Simplicity itself! They also share, for the most part, the great advantage of being adaptable to day-before preparation, so that you may easily handle the cooking, and serve six or eight people without extra help.

The backbone of my party menus is often a good curry, using one of the cheapest beef cuts.

Real Indian Curry

Have one pound of lean beef cut from the lower round or shoulder into pieces one inch square. Dredge these with flour. Put two tablespoonfuls of drippings into a frying-pan over a good fire. Throw in the meat when the pan is very hot. Shake and stir until nicely browned. Add a tablespoonful or two of flour, and one quart of boiling water. Stir until it boils. Add one onion, finely cut, and a sprig of parsley. Cover and simmer two hours. Add a teaspoonful of salt and three dashes of freshly-ground black pepper when half-cooked.

Shortly before the meat is cooked, cut two large onions very fine and fry in a saucepan with a little fat or drippings to make them moist, and one tablespoonful of ginger. (This latter ingredient adds immeasurably to a good curry.) Then add one tablespoonful of the best curry-powder, and be sure to stir until light brown. (The average tea-room curry is a ghastly green colour, because this process has been omitted.) First add just the meat to this, and cook for fifteen minutes. Then add one- *(Continued on page 129)*

Her lips are like a Red Red Rose

red coral ... vivid, outdoor red

cochinelle ... exotic, American Beauty

apple red ... gay, bright, true-red

red velvet ... deep, royal red

red raspberry ... conservative red

orchid red ... purplish, blue-red

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MY COOK IS ME!

(Continued from page 126)

half pint of tomato sauce and cook for fifteen minutes more. This step-by-step process permits the meat to absorb each flavour thoroughly, and mellows the flavour of the sauce.

This must be served over perfectly cooked rice, the variety of condiments that go with it depending on your taste and inclination to experiment. The better-known ones are Major Gray's chutney, Bombay duck (which is actually an extremely salty form of dried fish), coconut, and chopped, hard-boiled egg. I usually serve about four of the following: finely chopped peanuts, the whites and yolks of hard-boiled eggs, chopped separately, French-fried onion rings, grated coconut, and chutney. (You can make a very acceptable substitute for the latter, by stewing together until thick some chopped raisins, sour pickle, canned peaches, and brown sugar, with a little vinegar—but it won't be Major Gray's.)

For the benefit of those of you who have graduated too suddenly from college to cookery, rice will cause you a lot of grief if you don't know the following rules: Cook it in a very large quantity of boiling water which at no time is below the bubbling point. When it is just tender, but not mushy, remove it from the fire and drain it *quickly* into a colander. Then pour boiling water through it to remove the loose starch. Let stand and steam for fifteen minutes. Each grain will be separate from its fellows. Good quality long-grain rice has less tendency to be sticky than cheaper varieties usually sold in bulk, but any rice can be cooked by this method successfully. (To keep hot, return it to a pan over hot water, but it is preferable to serve it at once.)

Serve a good sharp mixed green salad with this, and have a light dessert, such as raspberry sherbet, and the meal will be complete.

Spanish Bean-pot

For an almost entirely meatless dish, Spanish Bean-pot is highly flavoured and interesting. It can be prepared in its casserole and be ready to reheat at any time with the addition of brandy.

1½ cupfuls of red beans
2 tablespoonfuls of bacon fat
1 large clove of garlic, minced
1 pinch of English thyme
1 pinch of rosemary
1 small bay-leaf
2 whole cloves
1 teaspoonful of salt
2 teaspoonfuls of dry mustard
¼ teaspoonful of cayenne pepper
2 tablespoonfuls of cider vinegar
(or ½ cupful of juice from pickled peaches or the like, if you have it)
4 slices of bacon
1 onion, sliced thin
¼ cupful of strong black coffee
1 jigger of brandy or sherry

Cook the beans until tender, after soaking overnight, and put in a bean-pot or earthenware casserole. Mix together and *(Continued on page 130)*

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MY COOK IS ME!

(Continued from page 129)

add the other ingredients, except the last four. Pour over the beans, stir, and bake one hour in a slow (275° F.) oven. Then cover the top of the mixture with the onion, and on top of that put the bacon. Bake for fifteen minutes longer in a hot (400°F.) oven. Then add the coffee and bake a few minutes more—until the bacon is crisp. Add the brandy and leave in the hot oven until the brandy is thoroughly heated. Serve *very* hot, with a chilled bowl of salad and a straw basket full of hot French bread spread with garlic-flavoured butter. (Use bold-checked table-linen for this meal, and have a striking platter of fruit for centrepiece and dessert. A tray of cheese with the latter would add immensely.)

Polenta

Polenta seems to have come into the limelight of late, but, in general, it is a stiff, pasty dish. The fluffy polenta made from very coarsely-ground meal, freshly heaped on a big earthenware platter, with its layers of cheese and mellow sauce oozing out all red and gold, as I have known it in California, is a very different matter. It contains no meat at all.

1 cupful of olive- or peanut-oil
3 medium-sized onions
2 small cloves of garlic
A pinch of rosemary
A pinch of thyme
A pinch of sage
1 teaspoonful of salt
1 large can of solid tomatoes
3 fresh tomatoes, peeled and cut up
½ pound of fresh mushrooms, or a small can of mushrooms
2½ cupfuls of coarsely-ground yellow corn meal
⅔ pound of sharp, easily-melted cheese
(In California, it would be the pale yellow "Jack" cheese)
½ pound of grated cheese, preferably Parmesan, for sprinkling on top, and serving at the table, as well
(A few dried mushrooms, too, if obtainable, should be used)

Chop onions fine with the seasonings, and heat slowly in the oil until light brown. Heat separately, without their juice, the canned and fresh tomatoes. When thoroughly hot, combine with browned onions and cook slowly together for half an hour. Cook the mushrooms gently in butter for five minutes, using the stems and all, if they are small and tender, and add to the sauce. If you can get dried mushrooms, which used to be imported from Italy, simmer in water until tender and add these to the sauce, as well as the fresh ones. Cook slowly for half an hour more.

Stir the corn meal into two and a half quarts of violently boiling salted water, and stir until thick. Cook over an asbestos mat for two hours, stirring frequently. Have ready a heat-proof platter, and spoon the fluffy corn meal onto it in an inch-thick layer. Spread on about half a cupful of sauce (having thinned it a little with water if it has cooked down too much). Add a layer of the sliced *(Continued on page 131)*

MY COOK IS ME!

(Continued from page 130)

cheese; then more corn meal, sauce, and cheese until the corn meal is used, saving out a dish of the sauce for the table. Sprinkle the top of the platterful with grated cheese and put in a warm oven to blend it all together. When it is served, everyone can add more sauce and grated cheese, to his own liking.

I can assure you that great quantities of this will disappear, along with great quantities of good California red wine, poured from raffia-covered bottles at the table. Breadsticks and a salad of endive or chicory match up well with polenta. A slice of ice-cold melon, sprinkled with powdered ginger and lime- or lemon-juice, tastes as good at the end of a meal as at the beginning, too.

Curried Shrimp, with Coconut

A good dish for a suddenly-planned party of almost any size is the following easy version of curried shrimp. A stickler for the finer points in making curry might not approve of it, but it is a delicious substitute anyway. This one is complete *without* side dishes and very time-saving. It is somewhat lighter than the other curry recipe I have given here.

6 cupfuls of sliced onion, separated into rings
3 tablespoonfuls of fat
2 teaspoonfuls of curry-powder
1 teaspoonful of salt, speck of cayenne pepper
3 tablespoonfuls of flour
1 cupful of milk
1 tablespoonful of Worcestershire sauce
2 cupfuls of cooked shrimp, fresh or canned
⅓ cupful of shredded coconut
About 2 quarts of cooked rice

Cook the onion slightly in the fat—only until a little limp. Combine the flour, curry-powder, salt, and cayenne pepper with some of the milk, to form a smooth paste. Add remaining milk and Worcestershire sauce and stir until smooth, and add to onion, mixing well. Remove the black vein from the shrimp, unless you have bought the kind that now comes in cans, already cleaned. Add, with the coconut, to the first mixture. Cover and simmer for about twenty minutes. Serve very hot over rice.

One of my favourite recipes, of Old California origin, is what is known in my family as:

San Diego Meat Balls

(These have a piquant flavour, and serve more people than the amount of meat called for would indicate. The secret of this is the uncooked rice in the balls, which makes the meat stretch considerably.)

1 pound of beef and 1 pound of pork, ground together
1 egg
½ cupful of milk, or more
1 teaspoonful of chili powder
Salt and pepper
¾ cupful of uncooked rice

Make this mixture into small balls and *(Continued on page 132)*

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MY COOK IS ME!

(Continued from page 131)

drop into the boiling sauce, made as follows:

1 large can of tomatoes
1 can of condensed tomato soup
1 canful of water
2 onions, chopped
2 green peppers, chopped
1 clove of garlic, cut fine
2 bay-leaves
1 teaspoonful of chili powder
Salt and pepper
4 tablespoonfuls of butter, or more

Sauté the onions, peppers, garlic, in the butter (or you may use drippings). Add the rest of the ingredients and bring to a boil. Simmer the meat balls two hours in this sauce. Serve over and around a mound of well-buttered spaghetti, cooked just *al dente*—meaning the point just before it loses its firmness—on a huge platter. Sprinkle grated cheese over all.

An excellent salad with this, *al Mejicano*, is made of very thick slices of tomato and cucumber, torn pieces of green pepper, and small whole green onions, with a mellow dressing.

Italian Spaghetti

I don't feel that this article would be complete without including a good Italian recipe for spaghetti. There are so many pseudo ones going around that you should keep this one for your permanent recipe file. A spaghetti sauce takes time and care, so be sure you have a worthy version to work on. The long, very thin Italian spaghetti which usually comes in large Cellophane packages is really the best, and most truly like the real Italian spaghetti. As in all good Italian sauces, olive-oil should be used, but, if you can't get it later on, peanut-oil is the nearest to it in flavour, or it can make your old supply stretch farther.

1 large can of tomatoes
6 medium-sized onions, cut very fine
1 clove of garlic, cut very fine
1 large green pepper, cut very fine
Olive-oil, sufficient to fry in
1 pound of finely-ground round (or chuck) steak
1 medium-sized can of mushrooms
3 tablespoonfuls of dried mushrooms, chopped and soaked, if obtainable
1 teaspoonful of Worcestershire sauce
2 drops of Tabasco sauce
Salt and pepper to taste

Brown the onions, garlic, and green pepper to a golden-brown in olive-oil, very slowly. Add the ground meat, and brown. Add the tomatoes, after warming separately, and cook for half an hour. Add mushrooms and seasonings and simmer sauce for three-quarters of an hour, or until it is thick and has a well-blended flavour.

Cook the spaghetti, unbroken, in salted boiling water until tender, but still firm. Pour the sauce over the spaghetti, which has been spread on a hot platter. Sprinkle with grated cheese before serving, and have an extra bowl of cheese on the table.

Strawberries soaked overnight in port wine are a peculiar colour, but delicious for dessert.

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MADE-TO-ORDER STORY

(Continued from page 67)

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AT CARNEGIE...The fireworks inside those naïve little suits...Foulard and pongee blouses in extraordinary colours...The straight-from-the-shoulder-straight-to-the-hem brown satin short dinner-coat that buttons across the shoulder like an interne's jacket. The Winterhalter black chiffon, mid-calf length, drop-shoulder dinner-dress with a big, feathered white hat made to be carried. "A nice way to look" in a beige-y grey polka-dotted foulard suit under an urbane tweed top-coat, lined with the same print...Polka-dots for evening—black-and-white apron skirt over the slim black sheath of a round-necked evening *chez elle* dress...The return of the surplice-tied, elbow-length circular cape.

AT JAY THORPE...A royal-blue wool day coat with a waist-line dropped almost to the hip-line...The use of grey men's-wear flannel in a close tailleur with black satin lapels...Brilliant all-over print dresses with wool, cape-sleeved coats lined in print...A set of paper-lace-doily dancing dresses of black-and-white lace...A black shaft dinner-dress with a boa of shaded pink tulle.

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AT MILGRIM...The recurrence of tunics: front aprons that ripple toward narrow hems, lace tunics of starched white, long and belted to flare above narrow black dinner-dresses...The grey-and-white striped taffeta evening dress with eighteen eighties bodice and bow. Shiny shoe-buttons on soft afternoon dresses.

AT FALKENSTEIN...Knuckle-length grey or yellow flannel top-coats, collarless, with enormous pockets. Crisp black alpaca suits...Directoire high-collared blouses...Bustled, strapless evening dress worn with a stiff white scarf, turquoise-blue gloves.

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THESIS TOPICS

1. Write an article that you think would make an interesting Vogue feature on some aspect of literature, music, travel, or politics.
2. Assuming that you were the Editor of Vogue in the post-war period, outline an editorial policy and describe the type of fashions and features that you would include in the magazine.
3. Write a description of the type of house (or apartment) that you would choose for yourself if you were married and had two children. Discuss the *décor*, furnishings, arrangement of rooms, colours.
4. Are you leaving college with a well-formulated job-philosophy? Has your point of view been changed by present-world conditions, or are you planning the same career that you would have chosen in peacetime? Discuss your opinions in an article suitable for inclusion in Vogue.

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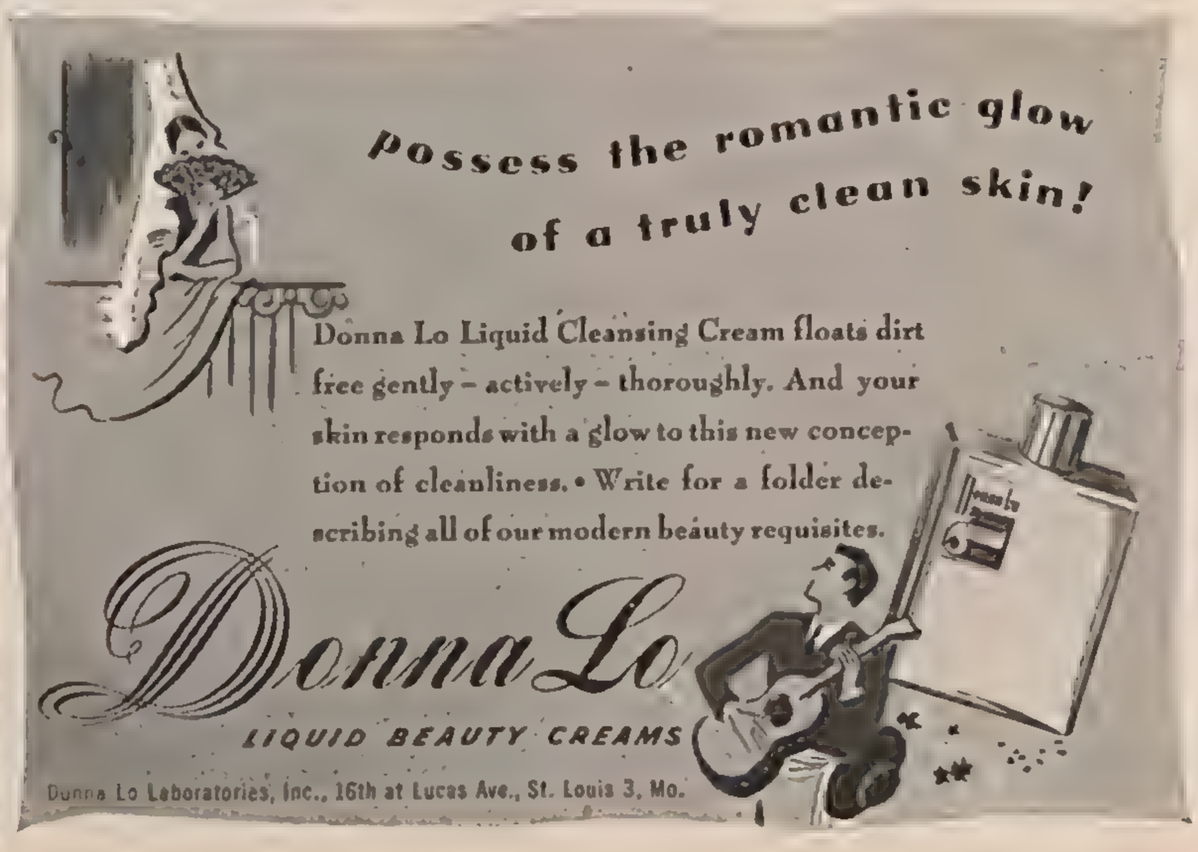

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Vogue does not make provision for charge accounts or C.O.D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

PRICES OF VOGUE PATTERNS

380	$2.00
385	2.00
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S-4548	1.00
5104	.50
5137	.60
5145	.75
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Discovery

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VOGUE'S JUNIOR FASHIONS

The following shops throughout the country have the clothes shown on pages 110-113. Numbers (#1, #1a to #8) indicate which clothes are at each shop.

ALABAMA
Birmingham . . . Burger-Phillips Co., #8
Loveman, Joseph & Loeb, #1, #1a
Virginia Knit Shop, #3

ARIZONA
Phoenix . . . . . Goldwater's, #1, #1a
Tucson . . Albert Steinfeld & Co., #1, #1a

ARKANSAS
Little Rock . . The M. M. Cohn Co., #7
Pfeifer Bros., #1, #1a

CALIFORNIA
Long Beach . . . . . Buffum's, #3, #4
Los Angeles . . . . I. Magnin & Co., #6
Oakland . . . . . I. Magnin & Co., #6
San Francisco . . . H. Liebes & Co., #2
I. Magnin & Co., #6
Roos Bros., Inc., #8

COLORADO
Denver . . . . . Montaldo's, #6
Neusteter's, #8

CONNECTICUT
New Haven . The Edward Malley Co., #8
Waterbury . . . . . Forester & Co., #2

DELAWARE
Wilmington . . Bird-Speakman, Inc., #6

DISTRICT OF COLUMBIA
Washington
Julius Garfinckel & Co., #4, #5, #6
Woodward & Lothrop, #1, #1a, #8

FLORIDA
Jacksonville . . . Purcells, #1, #1a, #3, #4, #5, #6, #7

GEORGIA
Atlanta . . . . Davison's, #1, #1a, #6

ILLINOIS
Chicago . . . Carson Pirie Scott & Co., #2

INDIANA
Indianapolis . The Wm. H. Block Co., #2
L. S. Ayres & Co., #4, #7

IOWA
Sioux City . . . Davidson Bros. Co., #2

KANSAS
Independence . . . . . Montaldo's, #6

KENTUCKY
Louisville . . . . . Byck Bros. Co., #2

LOUISIANA
New Orleans . . . . . Dress Circle, #3
D. H. Holmes Co. Ltd., #1, #1a, #8

MARYLAND
Baltimore . . . . . O'Neill & Co., #8

MASSACHUSETTS
Boston . . . . . Chandler & Co., #8
Jordan Marsh, #6
Springfield . . . Forbes & Wallace, #8
Albert Steiger Co., #3
Worcester . . John MacInnes Co., Inc., #5

MICHIGAN
Detroit The J. L. Hudson Co., #1, #1a, #6
B. Siegel Co., #5
Flint . . . . . Smith Bridgman Co., #8
Kalamazoo . . Sally's Clothes Closet, #7

(Continued on page 136)

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JUNIOR FASHIONS

(Continued from page 135)

MINNESOTA

Duluth . . . . . Oreck's, #8
Minneapolis . . The Dayton Co., #1, #1a
Harold, Inc., #6
Raleigh's, #4
The Young-Quinlan Co., #8

MISSOURI

Kansas City . John Taylor Dry Goods Co., #8
Woolf Bros., #3, #4, #7
St. Louis . . . Montaldo's Town House, #6
Scruggs-Vandervoort-Barney, #8

NEW YORK

Buffalo . . . . . L. L. Berger, Inc., #8
Syracuse . . . . The Addis Co., #1, #1a

NORTH CAROLINA

Charlotte . . . . . J. B. Ivey & Co., #8
Montaldo's, #6
Durham . . . . . R. L. Baldwin Co., #2
Greensboro . . . . . Montaldo's, #6
Winston-Salem . . . . . Montaldo's, #6

OHIO

Cincinnati . . . . . Giddings, Inc., #6
The Lawton Co., #3
Mabley & Carew, #2, #4
Cleveland . . . The Halle Bros. Co., #8
The Lindner Coy, #2
Columbus . . . . . Montaldo's, #6

OKLAHOMA

Bartlesville . . . . . Montaldo's, #6

PENNSYLVANIA

Allentown . . . . . Hess Bros., #8
Altoona . . . The Wm. F. Gable Co., #8
Greensburg . . . A. E. Troutman Co., #8
Harrisburg . . . . . Bowman & Co., #8
Lancaster . . . . . Hager & Bro., #4
Philadelphia . . . . The Blum Store, #2
Strawbridge & Clothier, #1, #1a
Pittsburgh . . . . Joseph Horne Co., #8
Scranton . . . Cleland Simpson Co., #2

RHODE ISLAND

Providence . . . . . Chez Elise, #7

SOUTH CAROLINA

Spartanburg . . August W. Smith Co., #2

TENNESSEE

Knoxville . . . S. H. George & Sons, #8
Memphis . . . . . Phil. A. Halle, #3
Nashville . . . Cain-Sloan Co., #1, #1a
The Harvey Co., #8

TEXAS

Austin . . . E. M. Scarbrough & Sons, #8
Dallas . . . . . Dreyfuss & Son, #3
A. Harris & Co., #1, #1a, #8
Fort Worth . . . W. C. Stripling Co., #8
Houston . . . . . Sakowitz Bros., #4
San Antonio . . . . Frost Bros., #2, #6
Waco . . . . . Coldstein-Migel Co., #6
Wichita Falls . . . . . Parisian, #6

UTAH

Salt Lake City . . . . Makoff's, #1, #1a
Z.C.M.I., #8

VIRGINIA

Charlottesville . . . . Barbara Rosser, #7
Newport News . . . . . Nachman's, #6
Norfolk
House of Arther Morris, #2, #4, #7
Smith Welton, Inc., #8
Richmond . Miller & Rhoads, Inc., #1, #1a
Montaldo's, #6

WASHINGTON

Seattle . . . . . I. Magnin & Co., #6

WEST VIRGINIA

Charleston . . . . . Telford's, #2, #7

WISCONSIN

Milwaukee . . . . The Boston Store, #8
Florence Danforth, #7

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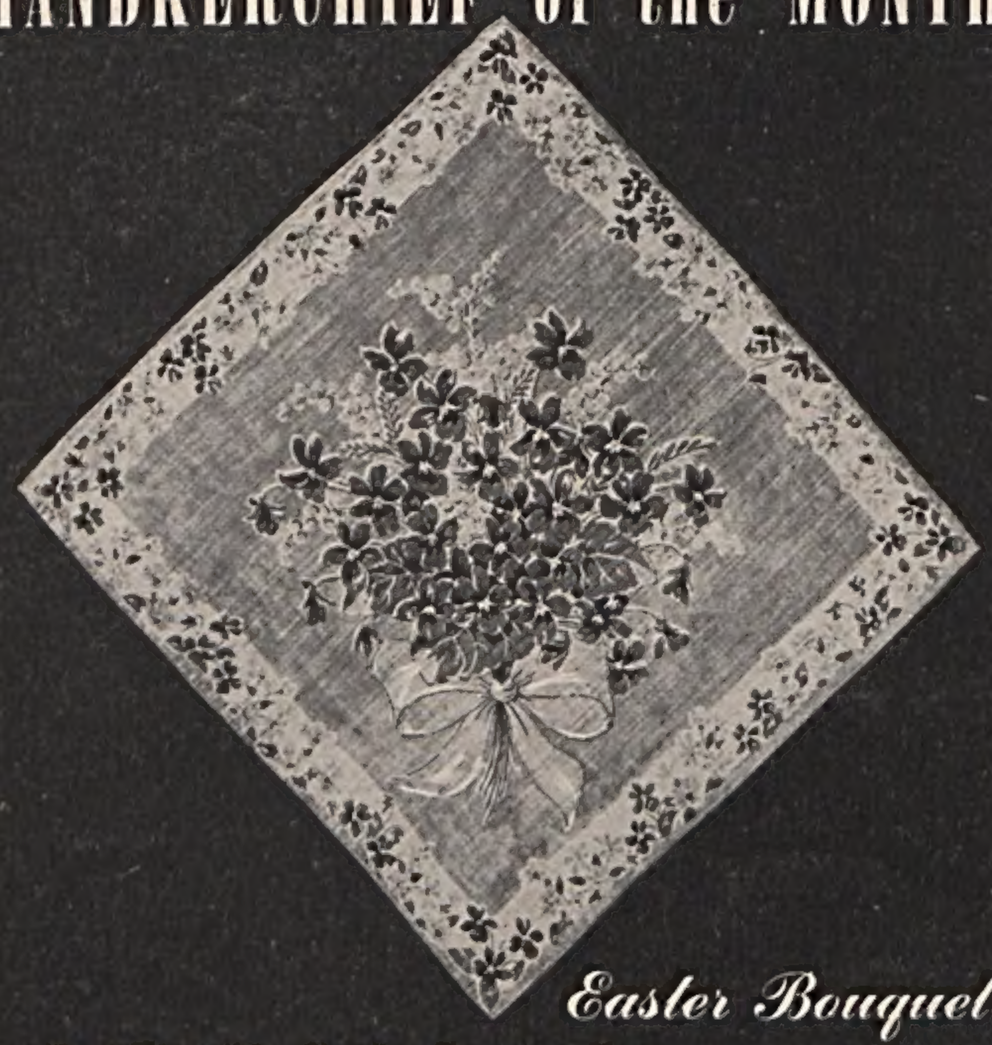

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